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"CLAUDE DEBUSSY, AS I KNEW HIM," BY ARTHUR HARTMANN

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# MUSICAL COURIER

NEW YORK, THURSDAY,  
May 23, 1918.

## ANN ARBOR'S SILVER ANNIVERSARY FESTIVAL

Dr. Albert A. Stanley, Conductor for Twenty-five  
Years, Presented with Silver Plaque and  
Laurel Wreath

Claudia Muzio and Hipolito Lazaro Triumph—Bonnet's  
Magnificent Organ Playing

Frederick Stock and His Chicago Orchestra in Superb  
Form—The Children's Concert—Theodore  
Harrison Pupils Successful as Soloists—  
A Remarkable "Carmen"

Ann Arbor's twenty-fifth festival has become history. A program replete with interesting musical numbers provided by the combined efforts of opera stars, oratorio singers, pianists, organists, choruses and orchestra, under the leadership of Dr. Albert A. Stanley and Frederick Stock, enthused music lovers, critics and managers from all parts of the country.

The occasion this year was of particular significance from several points of view. It marked the quarter century milestone of an institution recognized throughout the country as an event which has had a tremendous influence in the development of music. During all these years Dr. Stanley has been the musical director, and for a period of thirty years at the head of the music department of the University, a fact which was fittingly recognized. The perilous times through which we are passing were also recognized by the inclusion of patriotic music in every program.

The traditional eleventh hour change in program was necessary. Riccardo Stracciari, the distinguished baritone who was to appear at the opening concert, could not be present on account of an attack of appendicitis.

Arrangements were made for Hipolito Lazaro to fill his place. Ann Arbor's festival patrons were not disappointed, for Lazaro more than fulfilled their highest expectations, and won an ovation such as has been accorded to but few stars.

### First Concert

At the opening concert, as usual, Hill Auditorium was packed to the doors, and when Frederick Stock led the Choral Union, audience and orchestra in a rousing rendition of "America," with 5,000 people on their feet, the festival began with such patriotic enthusiasm as has seldom been witnessed. Under "Old Glory," draped from the ceiling, was a service flag of fifty-two stars representing the young men from the Choral Union who are now in the service.

When quiet was resumed, Mr. Stock led the orchestra in a splendid rendition of Beethoven's "Lenore" overture. When the applause had ended Lazaro stepped onto the stage, and rounds of applause greeted him, to which he could only smile and wave his hands. He offered Meyerbeer's "O Paradiso," from "L'Africaine," in a fitting and worthy manner, and demonstrated absolute control of a most beautiful voice. After being recalled time and time again, he responded with an encore, "Che Gelida Manina," from "La Bohème," with piano accompaniment by Mrs. George B. Rhead, of the piano faculty of the School of Music. His success was assured. In the words of an enthusiastic admirer, "He came, we heard and saw, and he conquered."

Frederick Stock then led his band in a beautifully interpreted rendition of the "Scheherazade" suite, by Rimsky-Korsakoff. His delineation of the music pictures and scenes was clear and concise and showed the wonderful musicianship of the orchestra in a superb manner.

Matzenauer, a favorite of many years standing at Ann Arbor, with Frank La Forge, accompanist, then contributed a group of songs which won her much applause. She has appeared successively for three festivals and the audience consider her a fixture, and showed by their enthusiastic reception their delight at hearing her in this capacity. After her songs she responded with several encores, and finally after insistent demands, Dr. Stanley stepped to the front of the platform and announced that while the French national air, "The Marseillaise," should not properly be offered as an encore, Mme. Matzenauer would sing it for them as a part of the regular program. Wild applause greeted the announcement, and 5,000 persons rose to their feet for the second time during the evening and stood while the great prima donna sang the wonderful air. With the orchestra, Frederick Stock and Dr. Stanley standing just back of her, the scene was very impressive, and all were lost in deep patriotic emotion.

Lazaro again occupied the center of attraction and rendered "Spirito Gentil," from "La Favorita," by Donizetti, and was received with even greater enthusiasm than before, if that could be possible. The applause did not cease until he had bowed many times, and at last he had to respond with Massenet's "Il Sogno," from "Manon." That he was as delighted as the audience was evident from his open and boyish reception of the success accorded him.

Mr. Stock again delighted the audience with Debussy's "The Afternoon of a Faun," following which Lazaro offered his third number, "Cielo e Mar," from "La Gioconda," by Ponchielli. In spite of the fact that the program had already been long, Lazaro's newly won friends persisted in recalling him many times as before, and when Mr. Stock led the orchestra in "La Donna e Mobile," from "Rigoletto," enthusiastic applause burst forth and it was impossible to begin until the audience had had time to express their satisfaction, and then he had to repeat it. Lazaro proved conclusively his future as a festival

(Continued on page 16.)

## LINDSBORG, KANS., HOLDS ANNUAL "MESSIAH" FESTIVAL

Week Opens Brilliantly with Program by Olive  
Fremstad and Closes with Equally Successful  
Recital by Lucy Gates

Myrtle Thornerberg, Nevada van der Veer, Reed Miller  
and Frederick Wheeler Give Complete Satisfaction  
as "Messiah" Soloists and Score  
in Individual Recitals

Excellent Work by the Orchestra and Chorus, Under  
Prof. Hagbard Brase

The thirty-seventh annual "Messiah" Festival at Lindsborg, Kan., was opened by Olive Fremstad, who appeared in recital in the College Auditorium on Sunday afternoon, May 5. This was Mme. Fremstad's first appearance in Lindsborg. Owing to the threatening weather, the audience was not as large as it should have been, but what it lacked in size it made up in enthusiasm.

Mme. Fremstad, known hitherto almost exclusively by the reputation she has gained on the operatic stage, showed in the recital that she appears to as good advantage in concert as she does in opera. Even in her first group of classic Italian songs—songs which generally appeal only to the educated musician—the artist, by her wonderful interpretative ability, held the breathless attention of her audience. The fervor with which Mme. Fremstad interpreted her program and the spirit in which she threw her whole heart and soul into the reading of her songs showed clearly that not only is she the possessor of a voice with which she can perform the most difficult technical feats, but she has a dramatic ability almost unequaled. She has the power to carry her audience from one extreme of human emotion to the other; from the warlike spirit of "Chevauches Cosaque," by Fournier, where one almost hears the clash of arms, to the spirit of peace that pervades the beautiful little song, "The Sleep That Flits on Baby's Eyes," by Carpenter. Mme. Fremstad held complete sway over the feelings of her audience. The rollicking spirit of a country youth in "Jänta ja," a Swedish folksong, which she sang as an encore, was as much a part of the singer as the dashing abandon of a Carmen in "My Love Is a Muleteer," by Nogero. Seldom, if ever, has a recital been given in Lindsborg by an artist who combines on the concert stage a most wonderful voice whose lower register has the full tone of cello and whose upper tones are like those of a flute in their clear, bell-like quality.

### "The Messiah" Concert

Handel's great oratorio, "The Messiah," was rendered at Lindsborg for the one hundredth time Sunday evening, May 5. Never before has "The Messiah" been sung as it was at this concert. Those who have heard the chorus annually for years say that this rendition surpassed all previous ones. Such precision in attack, such brilliancy of tone, such intensity and fervor in the rendition, will make this performance one to be long remembered in the history of Lindsborg's festival.

The Lindsborg chorus possesses a splendid quality of tone. Other choruses may surpass this one in brilliancy of execution or in the rendering of passages of figuration, but none in the intensity and fervor which characterize the organization. The combination of old and young voices, for in cases as many as three generations of the same family sing in the chorus, give it that depth and balance necessary of Handel's great work.

The quartet who sang "The Messiah" are all well known soloists in America's musical world. To give more than usual prominence to this, the one hundredth, rendition of "The Messiah," a special effort was made to secure the best oratorio artists the country could offer. In this, the management of the festival was fortunate in securing the services of Myrtle Thornerberg, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Frederick Wheeler, bass. This quartet gave complete satisfaction. The singing of the tenor, Mr. Miller, and that of Mme. van der Veer especially pleased Lindsborg audiences.

It is only through the untiring efforts of the conductor of the Bethany Oratorio Society that this, an amateur organization, has gained the finish that so far surpasses most organizations of its kind. Prof. Hagbard Brase, dean of the conservatory of Bethany College and conductor of the chorus, is a musician of the old school. Trained in the best conservatories of Europe, he possesses a knowl-

C. MORTIMER WISKE

The distinguished conductor who has placed New Jersey on the map musically. Through his influence a number of cities have come to enjoy their own annual festivals during the last few years. For example, Newark has just witnessed its fourth annual event. During the last quarter of a century Mr. Wiske has conducted and controlled the Paterson festivals. As an organizer and conductor, he is well known internationally. This season he organized in Newark a symphony orchestra composed of local musicians which received the instantaneous approbation of the public and press for its artistic work at the last festival. Mr. Wiske has been offered the conductorship of two well known musical organizations, as well as that of an annual spring and fall festival, but he has decided to devote his entire energy in the future to his home town, Newark.

## NATIONAL CONSERVATORY BILL TO BE GENERALLY SUPPORTED

Measure to Come Before Congress Educational Committee on June 17—Many Musicians and Music Lovers to Journey to National Capital

The bill for a National Conservatory of Music will come up for a preliminary hearing and discussion before the Congressional Committee on Education, at Washington, on June 17.

It is hardly necessary to point out that this measure is of vital importance to the entire musical and artistic fraternity of America and also to our public at large. The widespread sympathy with which the proposed bill is regarded is evident from the number of persons who have pledged themselves to go to Washington to aid in the

(Continued on page 9.)

(Continued on page 10.)



# CLAUDE DEBUSSY AS I KNEW HIM

By ARTHUR HARTMANN

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It was in the early morning of June 15, 1908, or almost ten years ago, that I returned the key of my Berlin apartment to the proprietor and, boarding a train for the French frontier, left the city which had been my home for seven years. I knew that I was not going on an experimental trip or merely making a change for recreation, or that a few months of vacationing in the Latin countries would make me return to that place which I had called "home," and be glad to be back again. No, I knew that it meant a farewell to Berlin ever after, and possibly to all Germany.

The political situation of Germany did not occupy nor, as a matter of fact, interest me, nor had I any complaint with the orderliness and regulation of civilian life in the Prussian capital. Yet it was this which was the fomenting poison to my nature—this orderliness everywhere, those German cities which resembled each other as a pair of military hair-brushes, and that eternal system, system, under which I felt my nature rebelling until the combat itself was all that occupied me. In short, I was unhappy to see everywhere methodical adjustment, metrical and symmetrical arrangements of everybody and everything, yet nowhere—imagination; and, therefore, I felt that this machine made life was no longer bearable. Berlin had sickened me, art was dead and I found the people loathsome in their animality, in their gluttony, which was carried on with "German thoroughness" from their boards to music itself.

"Why," I argued, "should every one, giving their own concerts, have to play three concertos with orchestra? Are we artists or athletes? Is the fine line, the delicacy, always to be branded as 'perfume,' 'affectation' and 'superficiality,' and only brutal quantity to be bowed to? On the other hand, why have concerts to begin at 7:30 (in some German cities they began at 7 p. m.) when the people go to cafés afterward and stay out the greater part of the night?"

The dinner parties were not to my liking either, for no matter how richly one entertained one's guests, and they left after midnight, they steered straight for the lighted café at the corner and had to have a final beer "to keep all the rest down," as they argued it. The painting of northern Germany I found stupid to boredom and the musicians without personality. While I argued that German science had developed the natural expression of the logical Germanic brain, and the older composers had given music which combined the virtues of the mind with the swaying depths of the heart, the newer writers had little or nothing to say. The formulae of musical science had become so thoroughly the control of any German musician, academically trained, that to write a symphony was very much like putting the meat and vegetables in the pot and fixing a slow or fast fire for just so long—and the stew would be ready.

I am in no way trying to belittle a technical command and an equipment in music which is so masterly as to be practically unparalleled and to which must be added the phenomenon that it is so widespread and of almost uniform excellence. Decidedly, this training and thoroughness are exemplary and laudable, and should in a measure, be emulated by other nations. Yet what I contend is that the methods which perfected it all put the machinery of system above the value of spontaneity, individual expression, poetry, art, and that individuality and inspiration had long since died.

#### Berlin's Dead Art Soul

The music of Richard Strauss, which I heard applauded night after night, meant to me nothing but vulgarity in the first place, with much banality and some daring, brazenness and "parvenuism" closely following. Rarely, indeed very rarely, a moment of beauty, and even at its best a music so suggestive of myriads of familiar faces, both sacred and profane, that it was rather a distracting pleasure at its best. The German language was the language in which I felt, thought, spoke and wrote; I lived the German life there, and yet as an artist I could have nothing in common with German art and artists, though I associated with them on terms of intimacy and worked assiduously to make their viewpoint the plane on which my life's basis must henceforth be laid. I was but twenty-six, and I could not very well argue my ideas with Ger-

mans, for I did not delude myself with the belief that I was right in opposition to an "art" which an entire nation upheld. I had some friends among Hungarian and Polish painters and writers, and there I found my greatest sympathy.

My unhappiness grew to such dimensions that it finally became imperative that I change my surroundings, and, be I right or wrong, I must seek some place on the map where I could find people and thoughts that are congenial to my temperament. Thus I arrived at my decision to leave Berlin forever, and, without knowing any one in France nor with a single letter of introduction, I set out for Paris, merely to see if I could find a living art and not a dead formality there. In the years which have intervened I have not only never once set foot in Berlin

from the viewpoint of the social leaders, and his music of little meaning to the conventional and academically trained musician, steeped in traditions and theories. I had no desire to hear more of Saint-Saëns' insipid ideas elaborated under German workmanship and I was not familiar with Russian music, excepting the things of Tchaikovsky, which in the majority of cases I abominated as being but weakly Russian in element and badly German in structure. As for Debussy, even his name was unknown to me. Doubtless he had been played in Germany, but I had never heard a note of his music. Charpentier's "Louise" I had heard in Budapest many years previously, and while I thought its realism gorgeous and its instrumentation clever and sparkling, I preferred the piquancies of Chabrier and occasional touches of geniality in Lalo. The evanescent perfume of some of Faure's songs and chamber music works were agreeable tid-bits, yet the harmonic scheme scarcely appeared to me to be so novel as to cause any serious changes. The operas of Massenet I enjoyed after an excellent dinner and in good company, and, with the exception of Verdi, I had scarcely any admiration for the Italians.

Decidedly not an enviable condition of mind to be in, and my only consolation was the "Faust" symphony of Liszt, which I played through at least twice weekly. The lachrymose melodies, coupled with mystic acidity of harmonies and religious passionateness, of Franck's music were of course highly estimable, admirable and of exalted meaning; yet even here the fetters of Germanic structure had not been severed, for if Franck's harmonic scheme was more daring than other French (or rather Belgian) composers, and he did much with the idea of developing the cyclic form, or, in other words, the metamorphosis of a single theme, we must none the less find the origin of this idea in Wagner. Still I was dreaming of a music shy, lovely, frail and of transparent purity; of a music which I had not yet heard; which would be clairvoyant, fleeting and supersensitive, yet which in the spirit of reincarnation would reveal glimpses of the eternal beauties of life's most poignantly poetized moods, and which might vaguely suggest the source of its being in the very roots of classical splendor.

And one evening in Paris I attended the performance of "Pelléas and Mélisande." I went with a friend—an American composer who had studied in Germany. It is utterly useless and impossible for me to even attempt a description of my feelings; and of my transport at having at last realized that for which I had yearned, that which in exalted moments tormented me with a fleeting vision and with a prescient expectancy. When the full contemplation of beauty clutched my heart with a painful ecstasy which was akin to the sorrow of contemplation of a great grief, and I murmured humbly, "Great God, how lovely!" my friend's retort, "It would be great if Strauss orchestrated it," stabbed me as acutely as if the blade had entered my heart.

#### The Meeting with Debussy

Then I left for Brittany and spent months in inward questioning and in vacant staring at that sea at which Tristan, in his banishment to the isle directly facing my chalet, must have long gazed. One day I wrote Debussy's publisher to send me any and everything which Debussy may have written for the violin. Receiving the reply that as yet Debussy had created nothing for my instrument, I wrote Debussy himself, meekly imploring him to permit me to see some of his violin compositions. To my amazement and delight, I received a reply from him which, alas, confirmed his publisher's report. Thereupon I secured several of his songs and immediately saw the possibilities of transcribing his exquisite "Il pleure dans mon cœur." True to my instincts and convictions, I set to work to transcribe this for the violin, changing where I deemed it necessary. With the coming of the fall, I was due for an American tour, and again took the liberty of writing Debussy that I would be in Paris at a certain date for one day prior to sailing. To my delight, he immediately answered, saying it would give him pleasure to have me call at 11 in the morning. I was duly shown into a room which was decorated with choice Japanese and Chinese vases, wood carvings, draperies, instruments



CLAUDE ACHILLE DEBUSSY.

This unusual photograph, showing the fine profile of the late composer, bears the dedication in Debussy's peculiarly cramped handwriting: "à Arthur Hartmann—son ami, Claude Debussy."

again, but have never, even for a fleeting second, regretted my decision or wished myself back there. Not that I have found the supreme happiness or art ideal which I sought and still seek, but because I found freedom, congeniality and inspiration which I believed long since dead.

#### Doubts and Fears

I may be forgiven this long preamble about myself if I say that introspectively and retrospectively facing the full grief which the death of my friend Claude Debussy has brought into my life, it was perhaps these points, possibly these defects in my character which, unconsciously, must have formed the magnet which drew me to him, and which must have been akin to his sensitive nature. For ours was an understanding which dispensed with explanations and which needed no analytical dissections or dissertations. Debussy was a man to whom the formalities and superficialities of life meant nothing, and who had eliminated everything but the essentials. For this, some of his acts would scarcely be found to be correct



DEBUSSY AT THE SEASHORE.

These snapshots were made in August, 1911, on the beach at Houlgate, a famous French bathing resort. The upper one shows Debussy with his little daughter, Claude, known by all her friends as "Chouchou."



and so forth, and was allowed many minutes in which to examine my surroundings.

While thus absorbed, I suddenly heard a door opened, and, turning, saw Claude Debussy looking at me. His eyes were strange, and more especially the formation of his head. I bowed low, and he in no manner returned my greeting, but quizzically gazed at me. Yet I felt his nervous and sensitive personality to be keenly sympathetic to my nature. The silence seemed to me interminable, and finally the uniqueness of this meeting struck my funny side so that impulsively I blurted in French, "Well, then, doesn't one say 'How do you do?'" and I laughed. Smilingly he answered, "Exactly! How do you do!" Amusedly I continued, "I believe that you are Maitre Debussy," to which he answered rather vehemently, "That, my dear sir, is indisputable"; and continuing in his rather hesitating, timorous and almost petulant manner, he added, "And as I know that I am Claude Debussy, so do I know that you are Monsieur Arthur Hartmann." He had not yet moved, nor did he offer to shake hands, but puffed his cigarette violently, while with half closed eyes he studied me whimsically.

Highly amused, I said, "And so you are he who created 'Pelleas'?" "Sir," he retorted, "it is so. I did it—and all alone." "Bravo!" I ejaculated, "and I for one thank you, for to me you are the greatest artist since Wagner."

He silently lit a new cigarette from the stub of his old one, but never thought of offering me one. Yet what did it matter? I was in the room with Debussy, and what is more, I felt that he liked me; and as for myself, I knew that I loved him! So I said quietly, "I see that you do not object to smoking?" "Oh, in that," he replied with characteristic mock precision, "my dear sir, you are perfectly right. I do not mind it in the least." Whereupon I lit one of my own cigarettes, and he laughed outright. "And now," he said, "show me your transcription." Looking into his eyes for a moment before unlocking my violin case, I exclaimed, "What a pity you're not dead, for then I could publish my transcription just as it is! But now I have to show it you and you'll not like it. Indeed no, for I have changed some of your things. For instance, at one place I introduce a G sharp major chord against your E major, and you doubtless know that these tonalities are not very affectionately related. But really, I could not do otherwise, for the violin is such a confoundedly exacting animal, and as long as I stick to her I want to do the best by her that I can!"

Debussy's answer was illuminating. "Monsieur," he said, "I do not know you and I have never heard you play, but I have a peculiar feeling that your ideas will not displease me. Kindly play it for me." Timorously I started, while he placed himself at the piano. We played it through without a stop, and when I got to the end his only comment was a short "Once more." Thus I continued five times, and then stared at him, my heart in my mouth. Silently he held out his hand. "My friend, it is excellent. I prefer it now to my song and I shall see that it is printed. There is only one point, if you will permit me to comment on it. You have here kept my ideas in the piano part and put your own into the violin. Permit me to change this so that you become the piano and I the violin, and we will thus be more," and he finished the sentence by intertwining his fingers, meaning to indicate a still greater union.

I was in the twentieth heaven of happiness, and staying for a few more minutes smoked several cigarettes, being particularly careful to put the burnt matches in one kind of Japanese vase while I deposited the cigarette ashes in another—just as he was doing. Our conversation was limited to detached sentences and monosyllabic comments. Rising to go, I suddenly commented on the curious coincidence of two men facing each other, completely attired in blue! The shirts, collars, neckties, the suits, and even the hose, and I said, "Funny that my family could never understand that everything about and around me is blue, even to my stationery," to which he replied, "Ah, ça! Families are prone to be the ones with whom one is the least at home." Asking which hotel I had stopped at for the day, he bade me farewell cordially and wished me a safe journey. Later in the afternoon I was overjoyed with the surprise of having the bell boy deliver an inscribed photograph of Debussy, a thing I would not have ventured to have requested. When I called on the publisher and, introducing myself, recounted my day's experiences, he was so amazed that, calling his wife, he made me repeat my story, con-

sequently receiving me immediately. Many times I came to his room when he was working, and I almost had the feeling as if some spirit were doing it for him, for his desk—a huge, long flat table—was always in perfect order and I never saw an ink spot on the blotter. There were never any manuscripts around, nor any on the piano. Once I found him with a pile of closely written blue papers, and having waited for him to stop a moment, I ventured to inquire whether he was translating the Bible or Baedeker's Guide. "That, my friend," he answered, "is the libretto I am preparing for my opera after Poe's 'The Fall of the House of Usher.' And when I finish it, I shall write another on Poe's 'The Devil in the Belfry.'" It will be interesting to know whether he ever achieved these plans.

Knowing that he had spent several years in Rome, I once asked him if he spoke Italian well, to which he replied like a characteristic Parisian, "My friend, after struggling with books to ascertain how to purchase pens and ink in Italian, I found that the clerk spoke so much better French than I ever could Italian that I never made another effort to learn a single word."

Wagner he had seen but once, but the impression he gained was a frightful one. "His eyes," he shrieked, "were terrible. Ouf! they were frightful! But Liszt, ah, that was different. He was goodness itself."

Thus I had visited him many months, and indeed, when the dark spells would come over me, I would drop in on him and while away an entire morning, chatting on everything but music. I had met his wife and his little daughter Claude, whom we all called Chouchou, yet it never occurred to me to ask him to visit us.

One morning I found him in his garden with his little girl and a trowel in his hands. Suddenly the gate bell rang and ere I was aware of what was happening, he had seized me by the neck and dragged me with himself behind a bush. Peering forth to see who it was, while we heard the servant calmly saying, "Monsieur is not at home," he winked to me and we emerged. We were speaking of religion and I had said that instead of going to a church to hear a man tell me things of which he knew nothing, I preferred a long walk in the woods and then to play Liszt's "Faust" symphony. I was rather eager to see how he regarded this work, and to my great joy he answered, "My friend, if there are certain people who permit themselves to judge and proclaim things of which they know nothing, it is no reason why we should follow the herds. And as for the 'Faust' of Liszt, it is one of the few works which stand entirely removed from any possible criticism." And digging in the earth, he found a worm and was about to cut it in two when pausing an instant he said, "Chouchou, ask l'Oncle Arthur if he should let this worm live," and I murmured indifferently, "Why not! There are so many more miserable who breathe and crawl! As for me, the contemplation of a single tree is

stantly interrupting me with, "And he was nice to you and received you thus? Amazing!" Yes, Debussy was a little different from other people . . .

#### Sidelights on Debussy

Returning to Paris about eighteen months later, I married and for a time lived in the same "square" where Debussy had a villa. A few weeks later I left a note for him and said that if he had time, I should like to see him again. The answer was very cordial and said that any time I felt like jumping across, it would give him pleasure to shake my hand. And now that he is gone, perhaps the most beautiful thing I can say of him is that of the countless visits I made him, whether in the forenoon, lunch hour, afternoon or evening, whether he was working or had visitors,

3. vi.

Cher ami,

vous etes un bon grand artiste. Je n'en suis pas si le genre qui vous soutient le moins en est en l'impression? en tout cas, je n'en suis pas envie de l'accompagner, ni les saluant vous felicitez dans "Toute la longue".

J'ai mieux aimé garder en moi la sonance puissant de votre art que, pour instant, ne plus laisser que toute la musique.

Merci, et amicalement vôtre,

Claude Debussy.

Monsieur Arthur Hartmann.

5. Villa Victor Hugo

à poster

#### A LETTER FROM DEBUSSY TO HARTMANN.

This was sent by messenger to Mr. Hartmann. The translation explains the circumstances under which it was written. June 3, 1910.

DEAR FRIEND—You are a very great artist. I do not know if the persons who heard you yesterday evening had that impression? In any case, I did not wish either to accompany them or to hear them congratulate you in "all the tongues." I preferred to keep within myself the strong remembrance of your art which, for the moment, transcends all music.

Thanks, and in friendship, your  
CLAUDE DEBUSSY.

M. Arthur Hartmann, 5 Villa Victor Hugo.

dearer than all of mankind," to which he silently held out his hand.

Suddenly, one afternoon, his servant brought me a note—"Dear friend; Will you be 'at home' this afternoon? If yes, I would have great pleasure in coming to see you. Affectionately your friend, Claude Debussy." A few minutes later, he with Madame Debussy and Chouchou called. He came in timidly and glancing around hastily said, "We are quite alone?" "Quite," I said, "except for my wife." "Then we will leave the ladies to get acquainted. Where is your room?" By this time he was half way in my apartment and preceded me to my room. Ensconcing himself in my chair at the desk, he examined my pens, inkstand, and papers; then the pictures on the walls and my books. Presently drawing a sheet of paper from the drawer of my desk and smoking silently, he looked at me and said, "Bien, oui c'est comm' cela" and his eyes winked humorously. To which I retorted, "Oui, c'est certain que c'est comm' ça," and he made a dot on the paper. After a long pause, he repeated "Oui, c'est certain que c'est comm' ça," to which I replied "Ah, ça, c'est indiscutable! C'est certainement comm' ça," and he made another dot. Presently I bethought me of a set of six antique silver vest buttons which I had collected with great difficulty on a recent concert tour of Norway. They were extremely old and I had begged these heirlooms from

different individuals in Norway, some coming from the most obscure coast towns, some from the far North—from Tromsø. I had collected these in hopes of getting a set together and then present them to Debussy. I handed them to him and gave him the story of their rarity and the difficulties I had had in getting finally six that would match. Silently he took the set and put it into his pocket without a word, and rising suddenly rang for the maid. On her appearance, he peremptorily stretched forth his hand and commanded "Du thé!"

#### Debussy and the Pebble

Returning to the ladies, we all had tea together and presently my wife inquiring whether I had given Debussy the buttons, proceeded to recount to Madame Debussy all the difficulties that had to be overcome in order to get different individuals to part with them. Debussy produced the set, without any comment, and his wife immediately rhapsodized over the unusual carving, their oddity, the almost undetectable evenness in the pattern, and so on. When taking his departure, Debussy suddenly said to me, "My dear friend, you have something in this apartment which I should very much like to have." With a mock curtsey I said, "Ah, at last—doubtless you wish my autograph," to which he whistled and shook his finger at me. "Or perhaps my photograph with autograph?" Again the

same sort of reply. "Let me see," I said reflectively, "the set of Poe? Or the picture of Lafcadio Hearn?" Seizing me by my arm and dragging me back into my room, he advanced his arm rigidly and pointing to a queerly shaped pebble on my desk, exclaimed "Ca!" It was a little pebble which an octogenarian in Norway had given me, and which he had picked up on his bridal tour, a half century ago, on the Mountain of Black Ice, in Norway. Laughingly I told Debussy that he was more than welcome to it, and his effusions and joy over it were simply incredible, while I inwardly regretted the unique pebble kept its place on his writing table alongside of almost priceless Chinese and Japanese oddities.

Debussy's sense of humor was as keen as it was delicate. Once commenting on different French composers, I had remarked that Vincent d'Indy's religious fanaticism coupled with mediaeval learning made of him quite a figure of, let us say, the fourteenth century; to which his brief comment was, "Oui, en bois!" Again, writing him that I had just made a violin transcription of one of his piano preludes, "The Girl with the Flaxen Hair," and should like to show it him, he answered, "Je demande à entendre la fille aux cheveux de lin jouer du violon, car je ne doute pas qu'elle n'ai un considérable talent!" Under date of August 3, 1910, he writes me, "Cher ami, Merci pour les renseignements 'violonistiques'—cela n'est pas tombé dans l'oreille d'un ours! Il est dommage que J. S. Bach soit définitivement mort, sans cela il vous aurait remercier d'avoir pris la défense de sa 'Chaconne' contre les interprétations de quelques grands maîtres du violon!!! Vous êtes décidément un homme rare puisque vous trouvez le moyen d'être un grand virtuose en même temps qu'un artiste délicat et compréhensif! Il paraît que nous dinons ensemble demain soir au 'Majestic' . . . Je vais immédiatement me faire couper la barbe pour avoir l'air Américaine . . ."

#### Debussy on the War

I could quote from scores of letters, but they would only speak of deep affection and the assurance of an unalterable friendship. Some there are regarding a possible Debussy tour of America, and always he stipulated as one of the conditions, that "my friend Arthur Hartmann goes with me and appears in each concert with me, playing my 'Poem' for violin and orchestra." The poem was begun (I have part of it written in a book of autographs), but alas, it was never completed. Instead, I shall quote a part of the last letter I had from him and which, to make sure that it reach me, he both registered and sent "express." It consists of four very large pages and written in that minute script of his, scarcely legible. When we remember that it was a moribund writing, and mention that a simple tea at Debussy's was as lavish as most dinners, while a dinner at his house was nothing short of sumptuous, his allusions to the repasts we had had together seem all the more touching. I well recall a bizarre dinner at his house when everything was in red, from the tablecloth and napkins to the champagne. (Mind, you, red champagne, if you please, and not sparkling Burgundy!) The last time I saw him was on his birthday, August 22, 1914, when I took him a few blue cornflowers and teasingly asked him how he was relishing his plate of lentils or macaroni at noon. . . . Dukas, the composer, was there, and I well recall Debussy's characteristic comments about the Germans and their music "Ouf," he said with disgust, "those people drink whether they are thirsty or not! Everything with them is 'en gros.' A theme must be long, regardless of its contents or value; the longer the better. Then another interminable episode and then another endless theme. Then, after sixteen quarts of beer, they begin a development so long, so long, that there is scarcely room in this house to hold it. Take, for instance, the symphonies of Mahler (which he, of course, pronounced Mal-air), with its thousand voices and whips, submarines and whatnot.

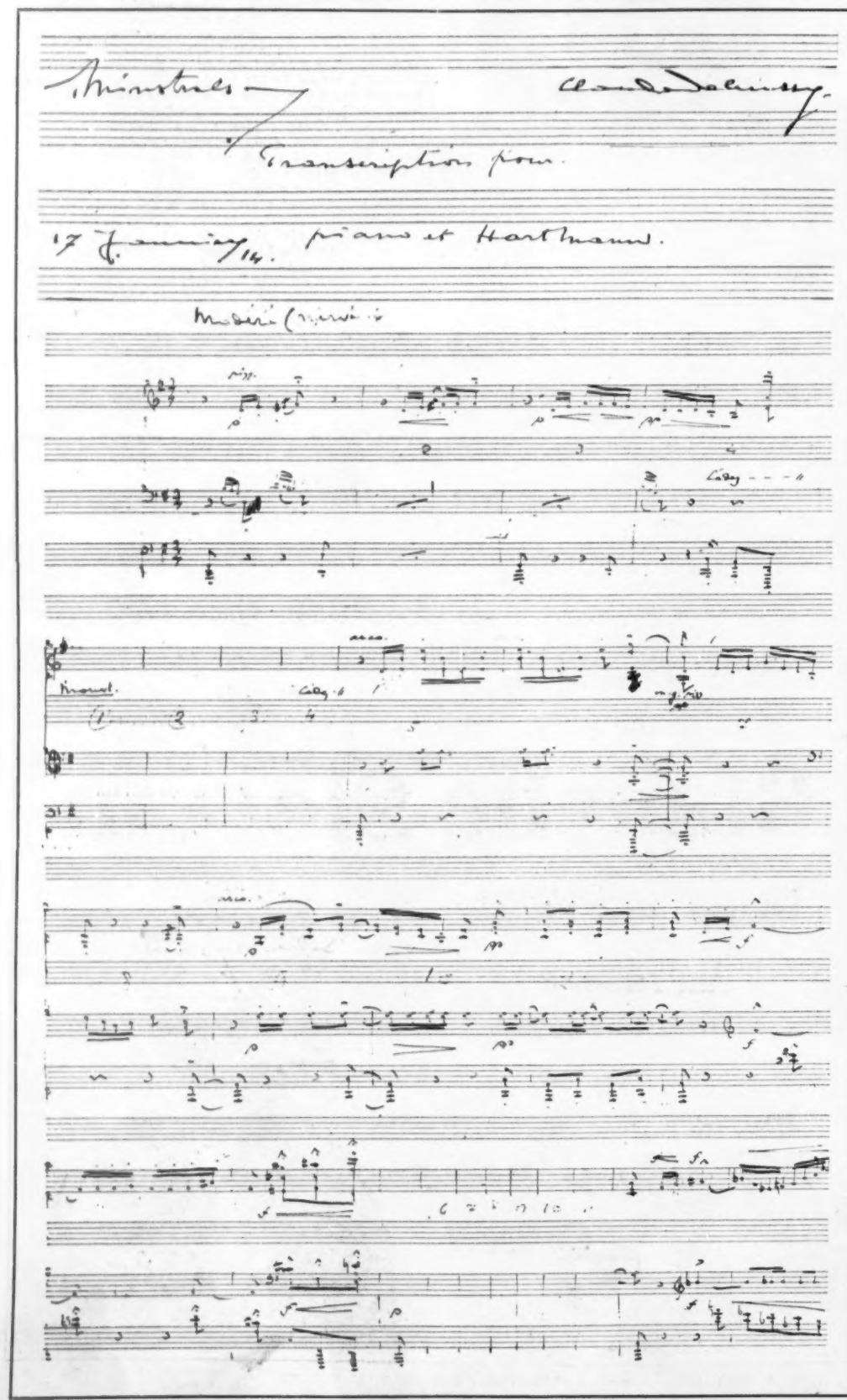
Or Monsieur Strauss, who is clever in that he knows how to write nothingness itself. . . . Well, my friend, with it all, their noise does not sound any louder than the finale of Beethoven's 'Fifth,' produced by a small orchestra with but the addition of a contra-flag!"

In answer to my apprehension that the Germans might pass Namur and head for Paris, he whistled and winked several times, and, as I insistently reiterated that this might become a possibility, he put his hand over his heart and solemnly said, "My friend, I assure you on my word of honor that the Germans will never come to Paris. Do you believe it now?" And, offering him my hand, I told him that I believed him fully, to which he blurted in fury, while his eyes bulged almost out of their sockets, "Besides, let them come and you will see something that you overlooked in your reckoning, for do not forget, dear friend, that every concierge woman in Paris would go out and fight them with knives and forks. Do you hear me—with knives and forks, thus, pif paf, one in each eye. Voyons, you forget what the women of France are, my dear friend." And now for his letter.

Opening with "Le motif principal de cette lettre devrait être—Je suis coupable," he speaks of his illness, which has lasted since December, 1915, "et ce n'est pas fini." Naturellement cette maladie est arrivée après une période de bon travail. Ah! mon pauvre vieux, j'en ai pleuré! Ajoutez à toutes ces horreurs, quatre mois de piquers de morphine, que font de vous quelque chose comme un cadavre ambulant et supprime toute espèce de volonté. Quant on veut aller à droite, on va à gauche, et autre imbécilités du même genre. Enfin, si je vous faisais le récit détaillé de mes misères vous vous mettriez à pleurer, et Madame Hartmann vous croirait dévenu fou—j'aurais travaillé comme tout une plantation de nègres et me disposais à écrire cette Sonate pour violon et piano dont vous voulez bien être impatient. Maintenant je ne sais plus quand je retrouverai mon élan? Il-y-a des moments où il me semble que je n'ai jamais su la musique. . . ." Following a page of intimate and financial affairs, he continues: "Je ne sais si vous savez que ma pauvre vieille maman est morte? Pendant les derniers temps de sa vie je passais presque chaque jour devant la maison où vous habitez, et de savoir que vous étiez si loin n'était pas

#### AN UNIQUE DEBUSSY MANUSCRIPT.

The first page of Debussy's own transcription for violin and piano of his "Minstrels," one of his best known works for piano. In Debussy's handwriting on the cover page of the manuscript is the quaint inscription: "Minstrels—transcription for piano and Hartmann. January 17, 1914," and the composer's signature.

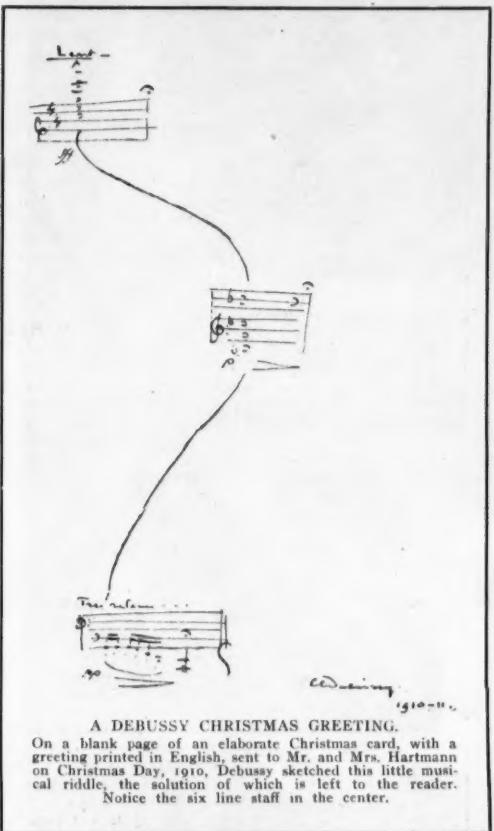


pour me consoler. Vous rapellez vous la Sonate de Grieg? le souper chez Prunié. . . . Comme c'est loin tout cela, et comme cela nous éloignent d'un passé ou il y a eu tant d'instants charmants!

"Et 'Le nègre en chemise'?

"Et cet animal de 'Grappe-frut'?

"De vous écrire fait remonter en moi milles et milles souvenirs—il me faudrait du papier encore peu considérable pour les notez tous! Il suffisait presque de



A DEBUSSY CHRISTMAS GREETING.

On a blank page of an elaborate Christmas card, with a greeting printed in English, sent to Mr. and Mrs. Hartmann on Christmas Day, 1910, Debussy sketched this little musical riddle, the solution of which is left to the reader. Notice the six line staff in the center.

dire que jamais je ne vous ai oublié. On oublie pas un homme comme vous, cher ami!

"Toutes les fois que vous voudrez me donner de vos nouvelles elles seront les bienvenues, croyez le bien, comme a ma vieille amitié dévouée. Mes affectueux souvenirs à votre femme, dont la mienne parle très souvent aussi. Respectez à Gregory.

"Votre vieux,

"CLAUDE DEBUSSY."

"Madame Debussy embrasse votre femme et Gregory."

And when, on a recent tour, I accidentally ran across the news of his death in a morning paper, and after realizing the grief it meant to me and the loss to art, I cabled his wife and child a few words of sympathy, I recalled with bitter sorrow that but a few years ago he, on learning of the birth of my son (the little chap whom he remembered even in his last words to me), had cabled me congratulations and best wishes.

#### NATIONAL CONSERVATORY BILL

(Continued from page 5)

representation to be made before the Committee on Education.

There is every reason why those who desire to see an American National Conservatory established should unite to help now with their influence to get attention in Congress. Those who think that a National Conservatory might encroach on the preparations for the prosecution of the war, should remember that the appropriation which Congress is called upon to grant will not be used until after the war, and the bill if passed, will merely serve to get everything in readiness for the time when peace is again declared throughout the world. In time of war, we should look ahead and prepare for peace. The enemy may weaken at any time and peace may come sooner than we expect.

Those who might have objections to the bill for selfish reasons of their own should understand that this opportunity to get it passed, if lost, may not return for many years. If there are points in the bill which are objectionable, go to Washington, attend the hearing, and state your views. The time consumed by Congress in passing the bill can not be considered a valid reason for sidetracking it. If musicians will show Members of Congress logical reasons for having the bill passed at the present time, it will undoubtedly be passed quickly and successfully. The only thing necessary at present is co-operation and co-operation among the musicians.

Dinners, and mutual admiration after dinner speeches will not create a National Conservatory or raise funds to encourage musical education in this country. In these serious times deeds, not words, count. If musicians desire to obtain results and know what they want, let them proceed to lay their plans to get it in a logical, businesslike way, without placing themselves (and their one dollar each) at the mercy of unpractical and unmusical theorists, doctrinaires, and seekers after cheap personal newspaper glory.

The National Conservatory bill, for which many changes have been suggested and will be suggested, now is with the Committee on Education. Let all who are interested in the movement to develop musical education nationally in this country, get a copy of this bill, study it, and offer suggestions how to improve it. In this way a bill

will be evolved acceptable to all concerned. Do not keep aloof from the movement and condemn the bill because it was introduced without consulting you individually. Some one had to make a start.

The bill may contain clauses as to the creation of a Bureau of Music and Fine Arts in charge of a commissioner, the giving of power to the Board of Regents created by this bill to appoint a committee of experts to standardize music teaching, and probably also to require vocal teachers to register and file a statement with the Federal authorities as to their qualifications to teach vocal culture. It may also contain a clause to provide a number of scholarships for students from South American countries, the recipients to be designated by their respective governments. This clause is of vital interest, and may prove of the greatest possible use in consolidating all the musical interests on this hemisphere.

Let every music lover who can afford it make the effort to go to Washington to attend the hearing in Congress, for a good deal depends on the impression the delegation will make on the committee. Do not wait for "different times" or "better days," but go ahead and ask that the bill be passed and made a law.

#### New York Police Band Active

There is to be a mammoth Red Cross benefit, under the auspices of the Second Brigade of the National Guard of Brooklyn, at 8 p. m., on May 27, at Sumner avenue and Jefferson street, Brooklyn. New York's Police Band is to participate in the affair, together with the following prominent artists: Martha Phillips, David Bispham, Cecil Arden, Margaret Abbott, Carl Cochems, Orville Harrold, George Barrère and Eleanor Spencer. The aforementioned band, composed of members of the police department of New York, was organized seventeen years ago, and each year has added new laurels to its already long list of successes. Appearances have been made at the Metropolitan Opera House, New York; the Academy of Music, Brooklyn, and many individual concerts have been given. The organization deserves much praise for the splendid work it has been doing in connection with the Liberty Loans and also the Red Cross drives. Both the mayor and the police commissioner have endorsed the fine work of the organization.

#### Music at the Strand

Grace Hoffman, the coloratura soprano, is being heard at the Strand Theatre, New York, during the week of May 19, in the mad scene from "Lucia," and Arthur Aldrich, tenor, in "Carry On." The Symphony Orchestra is playing the overture, "Il Guarini," Gomez, Oscar Spirescu and Carl Eduarde, conductors.

#### In the Clutches of Illness

Four well known musical women are ill here, and great sympathy goes out to them from their friends. Mrs. Roeder (the former Geraldine Morgan) is very low with cancer. Mrs. Richard Arnold has lost her eyesight through continued ill health. Mrs. Leopold Godowsky is laid low with typhoid. May Schneider, the soprano, is at a sanatorium, following a serious operation.

#### Hempel to Sing at Red Cross Benefit

Frieda Hempel has volunteered her services for the big concert to be given in aid of the American Red Cross at the Metropolitan Opera House on Monday evening, May 27. Her contribution will be the Proch theme which she interpreted so beautifully in "The Daughter of the Regiment." Miss Hempel has just returned from a 20,000 mile concert tour.

#### PARAPHRASE ON A CHOPIN ETUDE

A New Work by Mana Zucca

Of the making of transcriptions for the violin there is no end. Some are good—and rather more than some are bad. To the few composers who have understood how to make good transcriptions must be added the name of Mana Zucca. In fact, she has gone farther than



MANA ZUCCA.

to make a transcription and done for Chopin's familiar F minor etude what Gounod did for the Bach prelude. The composition, which is called "Paraphrase on a Chopin Etude," begins with the piano playing the etude in the exact notation of Chopin, while the violin has an attractive, graceful and expressive counter melody. Later the parts of the two instruments are reversed, and it is astonishing to hear how well the familiar figure in sixteenth notes adapts itself to the violin, especially in the long staccato passage with which the paraphrase ends. From the standpoint of musicianship, the paraphrase is an extremely clever piece of work, but, better than that, it is a number which is bound to have popular success. The etude itself, one of the most beautiful of Chopin's shorter works, has always been a favorite with recital audiences, and its beauty is only enhanced by Miss Zucca's skillful handling. A more effective recital number could not be conceived, and it will doubtless find its way on to the programs of violinists, big and little, next season. It is in the attractive dress provided by the Boston Music Company for their publications.

# Blanche Slocum

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## LINDSBORG FESTIVAL

(Continued from page 5.)

edge and ability which make him eminently suited for the position he holds. Besides the chorus, Lindsborg possesses also an orchestra which is adequate in instrumentation. This organization furnished in a most creditable manner the support to the chorus and soloists. Miss Strom, at the organ, performed her part creditably and lent further support to the singers.

During the week of May 5 to 12 some eighteen concerts and recitals were given. The first of these was by Annie Theodora Swenson, reader, Monday afternoon, May 6. Miss Swenson is the head of the department of expression at Bethany College, and, besides being a most successful teacher, she is a reader whose equal is seldom heard. Miss Swenson gave three scenes from Lew Wallace's immortal book, "Ben Hur," and by her realistic presentation of these scenes from the life of Christ she made a strong impression on her audience.

## Reed Miller Pleases

Monday evening, Reed Miller, tenor, gave a song recital in the College Auditorium. Mr. Miller presented a semi-popular program, which was received with great satisfaction by his audience. He is one of the best known tenors of the country, and everywhere he appears he becomes the popular favorite. He sings with the depth and passion of feeling of a dramatic tenor, but yet possesses a smooth, velvety quality of tone which any lyric tenor could envy. The marvel of his singing, however, was his clearness of enunciation. Without effort on the part of the hearer, every word of his songs could be clearly heard. Especially popular were his Scotch songs, and the native negro melodies which he sang showed his knowledge of the peculiar, half barbaric music of this people.

Professor Thorsen, of Bethany College Conservatory, furnished most creditably the accompaniment for the singer. He also performed in a masterly fashion the ballade in form of variations on a Norwegian melody by Grieg.

## Tuesday's Programs

One of the outstanding features of "The Messiah" festivals is the splendid recitals given by the students of the conservatory. During the year, recitals are given semi-monthly by the Fine Arts students. On Tuesday morning, several of the graduates from this department appeared in recital, and acquitted themselves with credit. Perhaps the most popular number was the sextette from "Lucia," sung by students of the voice department.

Tuesday afternoon, a chamber music recital was given by G. E. Amos, violin and clarinet; Arvid Wallin, piano; Mr. Thorsen, piano; A. E. Uhe, violin, and Hjalmar Wetterstrom, cello. Messrs. Uhe and Amos played the well known Bach concerto in D minor for two violins. Mr. Amos and Mr. Thorsen rendered a sonata of Brahms for clarinet and piano, a rather unique combination. The last number was a trio in D minor for violin, cello and piano, by Mendelssohn. The chamber music recital, a style of music heard little in the West, pleased the audience much. The brilliant trio of Mendelssohn was especially well received.

In the evening, at the college auditorium, Mme. van der Veer gave a song recital. She is the possessor of an unusually pleasing contralto voice. The most prominent feature of her singing is her beautiful tone. With a deep lower register and a remarkable range, her voice is one of the like of which is seldom heard. Mme. van der Veer sang a program made up of groups of French, Russian and American songs, all of modern composers.

The singer was accompanied and assisted by Arvid Wallin, teacher of piano at Bethany. Mr. Wallin rendered three selections from Beethoven, Debussy and Saint-Saëns, all of which were well received.

## Fine Arts Teachers Please

During the week four of the teachers of the fine arts department, Miss Spongberg, soprano; Mr. Thorsen, piano; Mr. Uhe, violin, and Mr. Keep, tenor, appeared in recital. Miss Spongberg and Mr. Thorsen gave the program Wednesday afternoon. Miss Spongberg, a local soprano and assistant in the voice department, is always popular with Lindsborg audiences. She has a large soprano voice of

most promising quality, and is a singer who should make her mark in the world. The pianist, Professor Thorsen, has been instructor in piano since 1901, and has been heard in recital many times. He is the master of a good technic and a beautiful tone, and plays with the deepest appreciation of the composer whom he interprets. Mr. Uhe, violinist, and Mr. Keep, tenor, appeared in recital Saturday, May 11. Mr. Uhe, assisted by Mr. Wallin, played the celebrated "Kreutzer" sonata for violin and piano by Beethoven. The most brilliant number on the program was the group of Locatelli caprices for violin alone. These Mr. Uhe, who has a marvelous technic, played in a manner that evoked a storm of applause. Mr. Keep sang two numbers from Handel and two lighter numbers in a most pleasing manner.

## Concerts by Bethany Band and Orchestra

Besides "The Messiah" Chorus, Bethany College and Lindsborg support two other musical organizations which are well known in Kansas, the Bethany Band and Orchestra. The band, under the leadership of Mr. Wetterstrom, gave its concert Wednesday evening, and played in its usual spirited fashion. Royal Claycomb, cornetist, and Fred Tilden, clarinetist, rendered solos with band accompaniment. The organization was assisted by Hilma Spongberg, soprano.

The concert Thursday evening was given by the Bethany Orchestra, assisted by Myrtle Thornberg, soprano, and Terence Pihlblad, violin. The entire program was received with enthusiasm by the audience, especially the last number on the program, a brilliant overture by Thomas.

Miss Thornberg, a New York soprano, and a member of the oratorio quartet, was heard here for the first time in recital. She entirely won the hearts of her audience by her gracious manner and pleasing voice. With the exception of one number, Miss Thornberg sang songs entirely new to a Lindsborg audience, but songs which will long remain in the minds of her listeners. Miss Thornberg was accompanied by Professor Lofgren, who rendered adequate support to the singer. Terence Pihlblad played the last movement from the Mendelssohn violin concerto with orchestral accompaniment.

## Ensemble Recital

One of the most popular concerts of the week was the ensemble recital given Friday afternoon by the four oratorio artists. A program of this nature has not been given in Lindsborg before, but it will remain one to be long remembered by those who heard it. It could be appreciated as much by those who are not musicians as by those who have musical training. The program was made up of quartets, trios, duets and solos, largely from the standard operas and oratorios.

Frederick Wheeler, bass, also of the New York quartet,



ARTISTS WHO HAVE APPEARED IN LINDSBORG.

First row: Eugen Ysaye, Mme. Schumann-Heink and Marcella Sembrich. Second row: Johanna Gadski and Mme. Nordica. Third row: Alice Nielsen, Amelita Galli-Curci, and Julia Claussen.

gave his recital Saturday evening. Mr. Wheeler possesses a large bass voice, and knows how to use it to the best effect. His program was of a most popular nature and elicited hearty applause from his hearers.

A special feature of "The Messiah" week this year was the graduating exercises of the various departments of the institution. Thursday morning, an alumni address was given by Rev. H. E. Sandstedt, at which exercises the college service flag with some eighty stars was dedicated. The regular commencement exercises were celebrated Friday morning, with Professor Schofield of Harvard University as speaker. Professor Schofield delivered an address on the subject, "The Scholar and the War."

The performance of Handel's "The Messiah" was repeated twice in the latter part of the week, once on Friday evening and once Sunday evening, both times with the same soloists as at the first performance.

## Lucy Gates Scores in Final Event

The closing recital of the week was given by Lucy Gates, the American soprano, on Sunday, May 12. Her recital was indeed a fitting close to the festival. Appearing before an audience which heard Galli-Curci last season, Miss Gates received an ovation that proclaimed her as much a favorite as her predecessor. Her most pleasing stage presence endeared her to the audience even before she began to sing. She has a real coloratura voice, and is a vocal virtuoso that is surpassed by none. Her singing of the aria from the "Barber of Seville" was nothing short of marvelous. Those who heard the soprano will long remember her, and look forward to a return engagement in Lindsborg.

TERENCE PIHLBLAD.

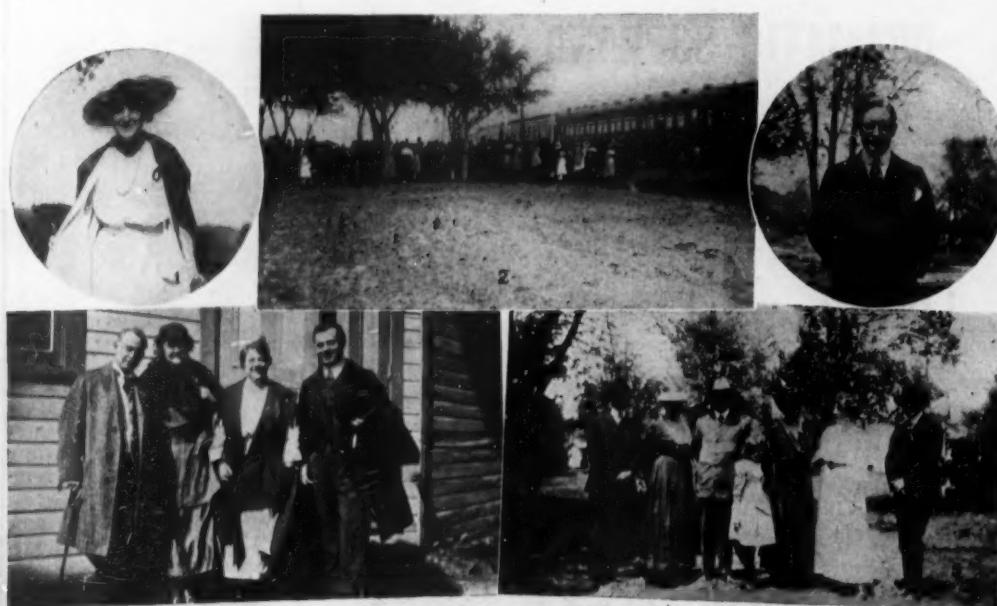
## Elizabeth Wood Severely Injured

Elizabeth Wood, the well known contralto, was severely injured on Friday afternoon, May 3, while riding in a taxi on Eighth avenue at 131st street, New York. The direct cause of the accident was due to the slippery pavement. Although it was equipped with skid chains, the cab ran into a stationary truck, throwing Miss Wood violently forward through the glass front, cutting her face and head severely. After being attended by an ambulance surgeon, Miss Wood was taken to her apartment at Riverside drive and 127th street. Her many friends will be glad to know that she is rapidly recovering and will be able to be out in about two weeks.

Miss Wood will begin her third season under the management of Foster & David early in October with a recital in Aeolian Hall, New York.

## Lillian Heyward a Busy Artist

Lillian Heyward, who has just returned to the metropolis from a successful concert tour, appeared on May 13 in a recital for the blind at the "Lighthouse," Fifty-ninth street and Park avenue, New York. On June 1, Miss Heyward will appear in a joint recital with Petersen Walde, the Swedish tenor, at Terrace Garden, New York.



SCENES FROM THE LINDSBORG "MESSIAH" FESTIVAL.

(1) Lucy Gates, soprano soloist. (2) One of the excursion trains which brought the vast crowd to the Lindsborg Festival. (3) Professor Schofield, commencement speaker. (4) The "Messiah" soloists: (Left to right) Reed Miller, tenor; Myrtle Thornberg, soprano; Nevada van der Veer, contralto, and Frederick Wheeler, baritone. (5) Festival group (left to right), President E. F. Pihlblad, of Bethany College; Miss Powell, of the Kansas City Star; Professor Sandgin, Mme. Fremstad, Mrs. Sandgin, and E. Zoller, Mme. Fremstad's accompanist.

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## THE FRENCH BAND ARRIVES

To Tour Camps Under Y. M. C. A.—Former New York Soloist a Member

Scarcely two weeks after the first announcement of its coming the French band sent here by the Government reached "an Atlantic port" last Friday and appeared for the first time in America in the great Red Cross parade in New York last Saturday afternoon. Sunday evening the band was the principal attraction at a Red Cross concert at the Brooklyn Academy of Music. This entire week will be devoted to various appearances in aid of the Red Cross, and later the band will go on a tour throughout the country, playing in the training camps, under the management of the Y. M. C. A.'s war activities department. The organization is sponsored by both the French and American Governments.

Many of the sixty musicians have been wounded in action and several have received the coveted decorations for valiancy. Many are prize winners of the Paris Conservatory. A few are opera singers who have taken to playing instruments in the war because their vocal talents are of no military use.

The bandmaster is Gabriel Pares, a French musician of distinction and already known in this country, long director of Le Garde Republicaine, a band from which many of the musicians here were recruited. Le Garde Republicaine under his direction played at the St. Louis and San Francisco expositions.

The second conductor is Roger Villate, conductor of the band of the Twenty-eighth Infantry of the French Army. He has been two years at the front and was in a half dozen of the big actions.

The virtuoso clarinet player of the band considers himself "back home" in New York City. He is Henri Le Roy, former clarinet soloist of the New York Symphony Orchestra under Walter Damrosch, and a professor at the Institute of Musical Art of New York. At one time he was soloist of the Philharmonic Society of New York.

## "La Habanera" Heard in Cincinnati

(By Telegram)

Cincinnati, Ohio, May 21, 1918.

Raoul Laparra's opera, "La Habanera," previously given in this country by the Boston and Chicago opera companies, had its local premiere here Monday evening, May 20, at the Emery Auditorium. The performance was given by the Cincinnati Conservatory for the benefit of the Red Cross. Ralph Lyford, of the Conservatory staff, conducted and a remarkable performance resulted, soloists, chorus and orchestra, each and all from the Conservatory, acquitting themselves with brilliant success. The impression created by Carl Schiffler, Manuel Valles, and Clara Ginn in the principal roles was that of professionals, both in their singing and acting. Scenery and mise-en-scene were excellent. Raoul Laparra, composer of the opera, was present and, with Conductor Lyford and the principals, was repeatedly called before the curtain. In presenting a work of this caliber in the finished professional manner of this performance, the Cincinnati Conservatory set a standard of operatic achievement to which it will be difficult for other institutions to attain.

L. L.

## Red Cross Metropolitan Opera Concert

The Allied Theatrical and Motion Picture Red Cross Team of New York is advertising a series of "the greatest shows on earth for the greatest cause in the world." There is to be a special performance of "Cheer Up" at the Hippodrome, specially reopened for the purpose; a mammoth boxing carnival at Madison Square Garden; a monster musical and vaudeville bill at the Century Theatre; and, to conclude, the "most astounding operatic and musical concert ever presented" at the Metropolitan Opera House on Monday evening, May 27. The artists who have volunteered include Frances Alda, Sophie Braslau, Anna Fitzsimons, Tamaki Miura, Claudia Muzio, Pasquale Amato, Harold Bauer, Eddy Brown, Enrico Caruso, Adamo Didur, Jose Mariano, Leon Rother, Antonio Scotti, Andres de Segurola and Riccardo Stracciari, with Giuseppe Bamboschek, Walter Damrosch, Richard Hageman, Ossip Gabrilowitsch and Roberto Moranzone conducting, and the entire Metropolitan Opera House Orchestra.

## Visit of the Paris Orchestra

As announced in last week's MUSICAL COURIER, the "Societe des Concerts du Conservatoire," in other words, the famous orchestra of the Paris Conservatoire, will visit this country for a tour next fall, under the leadership of Andre Messager. This arrangement is part of the extensive cooperation between the French High Commission and the United States Government for the increase and advancement of the "entente cordiale" between the two republics. The bringing of the orchestra was suggested some months ago by the French Association for Musical Art in New York, which will supervise the tour. The executive committee includes Frederick G. Bourne, James Byrne, Andre de Copet, Henry P. Davison, Henry C. Frick, Robert

Goelet, Augustus D. Juillard, Otto H. Kahn, Clarence H. Mackay, John D. Rockefeller, Jr., Charles H. Sabin, William K. Vanderbilt, Henry Walters and George W. Wickersham. Mr. Kahn has recently completed arrangements and cabled his colleagues that the orchestral society will arrive in New York in time for its first reception and concert at the Metropolitan Opera House early in October.

As the eighty-six members of the Paris Symphony are professors in the National Conservatory in Paris, this, their first trip across the Atlantic, must be limited, and consequently no more than fifty concerts will be given from the time of their arrival in America, about October 1, to their return to France, January 1. The committee is arranging with chambers of commerce, Rotary Clubs and war organizations in the important cities from coast to coast for their co-operation, and report enthusiastic responses from all parts of the country. The financial profits derived from the tour are to be donated to war reliefs.

## SUMMER OPERA AT PITTSBURGH

## Splendid American Company Quickly Assembled for Five Weeks' Season at Alvin Theatre

Harry Davis, proprietor of two theatres in Pittsburgh, Pa., the Alvin and the Fort Pitt, suddenly determined to give a season of opera in that city. When the MUSICAL COURIER went to press last week, not a word of the project had been breathed, and on this evening (Thursday, May 23) the season is to open with a performance of "Carmen" at the Alvin Theatre, with Florence Easton in the title role. "Carmen" will finish this week and next week's repertoire will be "Faust" and "Il Trovatore," playing three days each. There will be six evening and five matinee performances each week. Contracts have been made for a season of five weeks, with the privilege

## PARIS THEATRE TROUBLES

## Matinees Cease, but Are Resumed

Paris, April 23, 1918.

Shortly after the German long distance bombardment began, all Paris matinees in all theatres, concerts, music halls and cinemas were suppressed until further notice by order of the Prefecture of Police, the performances to be reestablished when circumstances permitted. This order proved to be harmful in its effects from every point of view and was quickly countermanded—but, much harm had been done. Then appeared this note, issued from the Ministry of the Interior:

Following a conference between the theatre managers, the Minister of the Interior and the Prefect of Police, it has been decided that the matinees shall continue. They will be suppressed on days when the bombardment begins before the theatres open. If the bombardment occurs during the performances the buildings will be emptied.

As a result of this meeting between Paris theatrical directors and the Minister of the Interior matinees are now authorized without any restriction in the case of a bombardment of Paris by the German long range guns. To justify the continuance of theatrical performances in Paris the Figaro gives the following figures of receipts on the Sunday following the changed order: Opéra-Comique, 6,452 francs at the matinee and 7,541 francs in the evening; Casino de Paris, 5,603 francs at the matinee and 5,708 francs in the evening, etc. Regulations as to the emptying of theatres in the case of air raids remain in force.

D-H.

## Commonwealth Opera Prospectus

The New York Commonwealth Opera Association, Inc., under date of May 1, sent out a small booklet, with information about the organization's ideal, membership, financial plan and trusteeship. The Commonwealth ideal is expressed as follows:

The ideal of the organizers and founders of Commonwealth Opera is to produce standard and approved comic and light opera—preferably the latter, through this association, which is to be financed, owned and controlled by and for its members; to give every member a voice in its affairs; to further and encourage and, so far as conservatively possible, to promote love for and appreciation of better music, and particularly American music; to exploit a democratic handling of this form of amusement for the people; to encourage and assist musicians and artists, as circumstances may warrant; to give to those supporting this movement, entertainment at cost of production, such cost to be based on sound financial principles.

John Philip Sousa is president of the association.

## Charles Hackett for Buenos Aires

Although his name was not included on the prospectus of the season at the Teatro Colon, Buenos Aires, as received by the MUSICAL COURIER and printed in the issue of May 9, this paper is in receipt of a cable from the distinguished tenor, sent from Barcelona, Spain, announcing that he was just about to sail for Buenos Aires. Mr. Hackett has had this season in the foremost opera houses of Italy a continuation of the series of triumphs which have attended him there, in Spain and in South America for the last two seasons. He is to be a member of the Metropolitan Opera Company next season.

## Howard Edie Here

Howard Edie, the personal manager of Isolde Menges, the young violinist who has been touring Canada this season, is in town and expects to remain here for about a week. At the end of that time he starts on a tour of the United States. Mr. Edie stated that a tour is being booked in conjunction with R. E. Johnston, the New York manager, to have Miss Menges give a series of recitals throughout the United States.

## Merle Armitage in the Army

Merle Armitage, well known to the musical profession through his activity as a manager in Kansas, has joined the army, enlisting as a mechanical engineer in charge of a truck unit. He will be at the State College at Manhattan, Kan., for a special two months' training before being sent to France.

## Reuben Davies to Enter Army

Reuben Davies, the young American concert pianist, has resigned his position as director of the piano department in the Texas Woman's College, Fort Worth, Tex., to go into the army. Mr. Davies is at present studying wireless telegraphy, with a view to enlisting in that branch of the service.

## President Hears Caruso, Alda, de Luca

At a concert given in Washington on Monday afternoon of this week in aid of the Italian War Funds, President and Mrs. Wilson were among those who listened to the singing of three famous Metropolitan artists, Frances Alda, Enrico Caruso and Giuseppe de Luca.

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## S O L O I S T S

### Sopranos

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ISABEL CLINE  
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MARGUERITE RINGO  
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MME. ELEONORA DE CISNEROS  
FRANCES INGRAM  
BERTHA LANSING RODGERS  
FREDERICA GERHARDT DOWNING  
LOUISE MERTENS  
LUCY HARTMAN  
HARRIET STERLING HEMENWAY  
BERTHA BEEMAN  
IDA GEER WELLER  
META CHRISTENSEN  
MARGUERITE POTTER  
GERTRUDE DARSIE  
TERESA LYNCH

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EDWARD EVANS  
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L. H. HARPER

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GAYLORD YOST  
LACY COE  
AMY EMERSON NIELL  
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## PABLO CASALS—AN ARTIST'S LIFE

By MARGARITA SPINOZA

Spain, that romantic land of the past, rich in tradition and poetic beauty, has produced many great men. Its greatest geniuses have been pre-eminent and unsurpassed in their various fields—Cervantes, the satirist; Velasquez and Sorolla, the painters; Lope de Vega, the dramatist. Among these Pablo Casals, the cellist, holds a very high place. Casals, "the universal artist," as a well known critic has called him, which characterization he richly deserves—not only because of his supremacy as a cellist but because of his acknowledged leadership as one of the greatest living musicians—was born in a small town near Barcelona in Spain. He had a people brimming over with music and devoted to it, and a land, proud of its artists and unique in its facilities for fostering them, from which to draw his inspiration.

Not the least of the encouraging influences in his career was his own family. His father, an organist of some note, began the musical education of his son at an early age. He gave the boy, Pablo, instructions in harmony, piano and organ. As soon as the little lad could encompass more, he was given lessons in violin and composition. His father had marked him for a composer and all his musical education was only to further his knowledge of and ability for his vocation. This musical foundation, though it was not given by a well known teacher, was such as it is the fortune of few children to receive these days, even among those who are being prepared for a musical career. His father was a disciple of the classical school and a stern though kind teacher for his young son. If his later work is at all indicative of his youthful training, his capacity for work was well judged and he was not driven beyond his powers, as have been many young geniuses in history with disastrous results.

## Casals Admires the Cello

When he was about nine he heard his violin teacher play on the cello. It was the first time he had heard the instrument, and he was enchanted by what he said impressed him at the time as its tremendous possibilities for expression—it seemed to combine something of all the other instruments and a quality of its own still finer than any of them, he thought. He was determined to study it and he did—but only as an added channel of thinking and expressing himself in music which he was to do eventually on paper, as a creator.

At eleven or twelve he was already a finished musician capable of making his own way in the world by his genius. He was sent to Barcelona, then and still a musical center of no mean repute, to study under Garcia. There he played a great deal in the churches, as did Bach in his early youth, and he soon became a violinist in the orchestra of the opera. All this while he was entirely on his own resources, not because his family was unable to support him, but because it is customary in Spain for a youth of fourteen, who is able, to

support himself. This, no doubt, had its natural effect on the young Casals in making him resourceful, self-reliant, purposeful and keen, unlike the not uncommon "gilded" youths of the north, whose powers are blunted by the softness of life.

## His Early Career

At this time Casals was playing in a large public café, but by that it must not be understood that he played the part that the jazz band plays in our cabaret. The café in Spain is a meeting place, accessible to almost everybody, for good music and sociability. It is thus that the great mass of the Spanish people hear the best music all the time, so that it becomes an integral part of their thoughts and lives. Of course, Casals was soon recognized as a prodigy and the café where he played was thronged. Its fame spread and it attracted people from all over the country. Musicians came to hear the marvelous Spanish boy. Even Monasterio, the great teacher of Madrid, and the two famous musicians, Arriaga and Albeniz, came to hear him. Monasterio gave him a letter to Count Morphy, the secretary of Queen Marie Christina of Spain and tutor of the present king, commanding him to his patronage, but this letter was destined to be undelivered for three years, for Casals was unable to leave Barcelona, mainly because his parents objected on the ground of his extreme youth. In the meanwhile the Queen, to whom knowledge of his extraordinary promise had penetrated, gave him a pension, which enabled him to devote himself more fully to his studies.

## He Goes to Madrid

However, at the end of these three years his opportunity came and he went to Madrid to study at the conservatory under Breton for composition and Monasterio for chamber music. Monasterio, who had already recognized his ability in Barcelona, was quick to do all within his power to develop and encourage it. His quartet played a number of the compositions that Casals had written and used one of them as a study for his class. Partly through his influence, a most remarkable bit of fortune came to Casals. One day Monasterio commanded the whole class to convene at a certain time and especially enjoined Casals to be there. When they were gathered he announced that a great honor was to be bestowed on one of them—the order of "Isabella la Católica." Naturally, every one present looked at Pablo Casals, for it was more than obvious that it was he, but in his naive unconsciousness of self he never realized that it was meant for him until the officials formally presented it. This was one of the few cases of an order being bestowed upon one who was still a student. Mr. Casals looks back on this as one of the happiest and most encouraging events of his youth, for, despite his ingenuousness, and even because of it, he could enjoy such an honor quite naturally and wholeheartedly.

## Off to Brussels

Through his professor, Monasterio, many other good things came to him, not the least of them being the instruction Casals received from him, which the cellist acknowledges to be the one musical influence to which he owes almost everything. He speaks of Monasterio with the utmost gratitude and affection. Through him and Count Morphy he finally received a stipend to study in Brussels, where he went alone at the age of about seventeen. But at Brussels he received a rude reception—though his recommendations were of the warmest. The master of the cello at the Royal Conservatoire treated him, a stranger in a strange land, with careless indifference. At the time Servais and Vieuxtemps were the idols of the Brussels Conservatoire. Casals, placed last in the line of aspirants who were to perform before a large audience (any one was allowed to attend), was called out and asked to play a Servais fantasia. He replied that he would rather play something else, for he felt that he could acquit himself more creditably in something more congenial. His quite natural suggestion was met with anything but favor, whereat he said that he would play Servais if they preferred. This in turn was received with a scornful taunting of the

sort, "Oh, so the little Spaniard is willing to play Servais!" which, when sufficiently emphasized, brought roars of laughter from the audience at what they imagined the ignorance of a foreigner. Casals then played Servais with his usual consummate skill. Of course, the teacher was astonished and overcome with remorse. He apologized profusely and told Casals that he would be delighted to have him as his pupil. As Casals was leaving he asked him when he might expect him again, to which Casals answered, "Never." In Brussels he also played before Gevaert, the great director of the conservatoire, who said to him, "Why should you enter this institution—what can we teach you? You have nothing more to learn."

## Becomes a World Famed Artist

He determined to leave Brussels, for it was uncongenial to him in every way, and to go to Paris. But Count Morphy, who was pleased to regard this as a piece of youthful waywardness, suppressed his pension, so he was once again left to his own resources. He went at once with his letters of recommendation to Colonne, then director of the famous "Concerts Colonne," of Paris. But Colonne would not see him until the boy's frequent calls forced him to, in order to rid himself of this importunate one. When he finally heard him play, he engaged him immediately for his orchestra. The door of fame was thus opened to him.

From that time dates the beginning of his great success as a cellist and a musician. He has played in all countries, and by all his genius has been acclaimed. As a musician, his unbounded knowledge of music in general, his uncompromising stand for all that is best and purest in his art, his transcendent interpretative powers, mark him as one of the highest in his profession.

It is difficult for people to perceive the greatness of an art that conceals, rather than reveals, an absolute technical mastery, and is cloaked by so modest, unpretentious and simple a person. In fact, only those who have a thorough musical education appreciate the qualities of almost uncanny perfection which constitute the art of Casals. He imbues all he plays with such a magic that the new and the old alike are recreated through him and touched with new meaning and beauty.

The spiritual purity of his music is wrought from the very heart of a great nature.

## Final Concert of Music Optimists, May 26

The final concert for this season of the American Music Optimists, Mana Zucca founder and president, will be given at the Hotel Marseilles, on Sunday afternoon, May 26.

These concerts were instituted for the purpose of giving young American artists and the works of native composers a public hearing. The success of the first season's series has been so marked that the society has announced another series of similar concerts for next winter.

The American Music Optimists Society is doing excellent work in the accomplishment of its commendable aims and more than one American composer has this society to thank for the endorsement of his work and its initial hearing.

## Operatic Quartet Gives Brilliant First Concert

The Operatic Quartet which is being booked from the office of Charles L. Wagner, and which is under the joint management of Mr. Wagner and the Metropolitan Musical Bureau, made their first public appearance as such last Monday night; May 13, in Toronto, and scored a tremendous success. The newspapers were unanimous in declaring that it was one of the most pronounced musical successes ever known in that city.

The following telegram addressed to Mr. Wagner was received on the morning after the appearance:

Quartet achieved great triumph before magnificent audience tonight. Procession of ovations. Alda excelled herself; Lazzari magnificent artist; Martinielli and de Luca both raised the roof. Keep me a date for next spring, as well as one now booked for next October, please.

## Composers Dedicate Songs to Constance Balfour

When composers voluntarily write songs or other musical compositions for the special use of a singer, it is a certainty that the singer is of fine calibre. Judging from this point, Constance Balfour, the soprano, looms up in enviable light.

In Europe Archibald Resenthal, Dorothy Foster, Hans Herrmann and others of distinction as composers have written for her. In this country, Grace Adele Freehey has written and dedicated her latest cycle of songs, "The Winds" to her. Mr. Cadman and Mr. Breil also have written for the singer.

## "Liberty Shall Not Die" Sung by de Cisneros

Joseph W. Stern & Co., the New York publishers, recently published a new national hymn written especially for Eleonora de Cisneros, by Isadore Luckstone. Mme. de Cisneros first sang the number on the steps of the Public Library, New York, during the Liberty Loan campaign and her rendition of that and "The Star Spangled Banner" brought nearly a million in subscriptions.

The opera singer is singing the new song during her engagement in "Out There." Mme. de Cisneros is to feature "Liberty Shall Not Die" at all Red Cross benefits.

## Maximilian Pilzer Aids Red Cross

Maximilian Pilzer, the well known violinist, assisted by his sister, Deborah Pilzer, soprano, gave a recital on May 8. Mr. Pilzer has been giving a number of concerts for charitable purposes, one of his recent appearances being at a Red Cross benefit on May 14 at the Café des Artistes, New York City.

## Sorrentino Not for Porto Rico

Owing to difficulties over his passport, Umberto Sorrentino, the tenor, was unable to accept an offer from Manager Bracale to sing leading roles opposite Barrientos in his Porto Rico season.



PABLO CASALS.

# A REMARKABLE GROUP OF VIOLINISTS

Toscha Seidel as a Boy of Twelve Plays for Audience of Famous Colleagues—An Interesting Photograph  
Taken in Europe Five Years Ago, but Now Published for the First Time



TOSCHA SEIDEL IS SEATED ON THE FLOOR IN FRONT.

The others, reading from left to right, are (seated) Arrigo Serato, Carl Flesch, Willy Hess, Leopold Auer, Fritz Kreisler, Joan Manen, Franz Ries and Gustav Hollander. Second row (standing), Theodore Spiering, Sam Franko, M. H. Hanson, Arthur M. Abell, Eddy Brown, Roderick White, Frank Gittelson and M. Lopez.

This photograph, which is now published for the first time, was taken five years ago, in 1913, when Toscha Seidel, who has just astonished New York with his marvelous playing, was twelve years old. The occasion was a reception given by Arthur M. Abell, the European representative of the MUSICAL COURIER, at his home in honor of Leopold Auer. The eminent violinists seated in the group had heard from Mr. Abell—whose special protégé Seidel has been since he was seven years old—enthusiastic reports about the boy's wonderful gifts; nevertheless, they were astonished on hearing his renditions of the Vitali chaconne and the Vieuxtemps A minor concerto. This picture

is particularly interesting at this time because Toscha Seidel has so recently set all musical New York agog with his wonderful art. He is to make an extended tour of the United States and Canada next season under the management of the Metropolitan Musical Bureau. The persons in the group, with the exception of the host, Mr. Abell, and the two managers, M. H. Hanson and M. Lopez, are all celebrated violinists. Lopez is the European impresario of Manen, the famous Spanish violinist. In the latter part of 1917 it was reported from Spain that Manen had died in that country, but this rumor has not as yet been confirmed. Franz Ries, the gentleman seated next to Hollan-

der, was celebrated throughout Europe as a violinist during the 60's and 70's, but the younger generation knows him better as the head of the publishing house of Ries & Erler. Every violinist is familiar with his compositions for violin, particularly his famous "Moto Perpetuo." He was a pupil of Vieuxtemps and played viola in the Vieuxtemps Quartet for a number of years. His uncle, Ferdinand Ries, was a pupil of Beethoven. Hollander, although better known to this generation as the director of the Stern Conservatory, was also famous in the 70's and 80's as a virtuoso. Probably no other violin prodigy ever had the honor to play before such a distinguished gathering of colleagues.

#### Olive Nevin Helps Boost Liberty Loan

Olive Nevin was very busy helping to drive the Liberty Loan over the top during her recent New York stay. At the Liberty Loan Theatre in front of the Public Library on Fifth avenue she sang "The Star Spangled Banner" to welcome the "Blue Devils." Then she sang on the platform in the Grand Central Station, too, and described her experience, saying, "While I was singing one phrase I heard the preceding one still rolling round in the dome." In the big Pennsylvania station she was urged to buy, but she said, "I've got all I can carry, but I'll sing for you"; so she was put up on the little platform again and drew a crowd for the salesladies.

In Philadelphia, on May 6, she sang for the Monday Musical Club, and during her stay she found Mary Miller Mount, the well known accompanist. The two are members of the same society at Wellesley and are proud to represent their alma mater in the profession.

#### Martha Atwood Pleases Camp Upton Boys

Many and often are the musical afternoons and evenings given the boys at Camp Upton, Yaphank, N. Y., but perhaps one of the most delightful and to all outward appearances the most appreciated was the singing of Martha Atwood on Sunday, May 12. Miss Atwood was scheduled to sing a group of songs at two of the "huts." As the boys have developed an attitude blasé, because of much and all kinds of music, no especial interest was paid to the performance previous to Miss Atwood's appearance. The hut was fairly well filled with a not too attentive audience. But after

Miss Atwood's first song, there was a general straightening of shoulders, and several of the men rushed out to bring in some of their straying companions.

Miss Atwood played her own accompaniments, and asked the boys what they wanted. They were delighted when she responded by playing and singing at sight the various popular songs, and each time she rose to go called out to her to please stay for "just one more!" So insistent were they she had difficulty in getting from one hut to the other. In the evening several husky privates from the back of the auditorium came down to the piano and lifted it lightly to the platform, in order to have a good view of Miss Atwood as she entertained them. Several of the officers thanked her on behalf of the audience, and insisted upon a promise to return. As she left, barely catching the last train, the boys cheered her goodbye.

#### Camp Concert at Mrs. Hammond's

Mr. and Mrs. Francis Rogers gave an interesting camp concert in aid of the Artist Workers' Club for Women in the ballroom of the residence of Mrs. John Henry Hammond, 9 East Ninety-first street, New York. Mr. and Mrs. Rogers, who recently returned from a tour of the camps at the front, repeated the program with which they entertained the soldiers there, giving amusing anecdotes, recitations and songs. The several hundred women present joined enthusiastically in singing with Mr. Rogers the chorus of "Pack Up Your Troubles in Your Old Kit Bag."

#### Schumann-Heink at Camp Dix

The new Y. M. C. A. amphitheatre at Camp Dix, N. J., with a seating capacity for 40,000, was formally opened last week by Mme. Schumann-Heink, who was induced by Col. Harry N. Coates, chief of staff to Gen. Hugh Scott, commander of the camp, to postpone her coast to coast tour for the opening concert, the first of a series of open air festivals for spring and summer months. Among other selections, Mme. Schumann-Heink sang "Laddy Boy" and "A Soldier's Dream."

#### Duchesse Singing Earns \$2,500 for Poilus

More than 300 society women attended the recital in the ballroom of Mrs. Charles B. Alexander's house, West Fifty-eighth street, New York. About \$2,500 was raised for the benefit of the French Tuberculous Soldiers' Relief Committee of New York. The Duchesse de Richelieu delighted her hearers with her artistic singing of old English folksongs, some American ballads and songs by French, Italian and Russian composers.

#### May Peterson Aids Red Cross

May Peterson is to sing at the entertainment to be given at the home of Mrs. Vanderbilt on the opening day of the Red Cross drive in New York, and she has also planned to sing for the soldiers of Camp Little Silver, N. J., on May 23.

## ANN ARBOR FESTIVAL

(Continued from page 5.)

favorite and his tremendous success is a guarantee that he will be called upon by the leading music managers repeatedly.

The program was brought to a fitting close by Herbert's "Irish Rhapsody" by the orchestra. Festival patrons of years standing were loud in their remarks that the opening concert this year was one of the most brilliant and attractive programs ever offered at the festival.

## "The Beatitudes" with American Singers

If the first May festival concert set a high standard, the second measured up to it. Thursday evening has for years been looked forward to as the night when a representative oratorio should be heard. This year Dr. Stanley chose César Franck's monumental "Beatitudes," which has never before been given in the series.

Preceding this work, by special request Dr. Stanley led the Choral Union in the singing of his own "Hymn of Consecration," which he wrote for presentation at the festival one year ago. It is a whole souled consecration hymn, to words by Oliver Wendell Holmes, dignified and stirring in character. Its rendition was most impressive, and it added a most interesting touch of consecration and patriotism to the occasion. Rounds of applause greeted Dr. Stanley at its close.

"The Beatitudes" is a tremendous work, which must be done well or else it should not be attempted. Dr. Stanley's presentation certainly came under the first heading, and critics and music lovers pronounced it one of the most inspiring and satisfactory performances of an oratorio which they had ever heard. First of all, the Choral Union in spite of its depleted ranks, because of the large number of young men who have entered the service of their country, was in fine fettle and at all times absolutely sure of their notes. Dr. Stanley conducted most capably, and in the trying technical passages showed his wonderful abilities as a leader. The chorus did itself proud and responded unitedly and instantly to every desire of their leader. In the twenty-five years of its existence, the chorus has won much distinction and its glorious work on this occasion adds one more triumph to its list.

What has been said of the chorus is equally true of the orchestra, whose work was matchless.

The soloists had been selected with great care, and here again Dr. Stanley's keen judgment of personalities was brought to the front. With the exception of Emma Roberts, mezzo-soprano; Paul Althouse, tenor; Bernard Ferguson and Arthur Middleton, baritones, the members of the cast were professional students of the University School of Music studying under Theodore Harrison, and their triumphs likewise could but reflect the great work which the University School of Music under the directorship of Dr. Stanley has contributed to the cause of music by the development of so many young professional musicians.

Lois Johnston, soprano, did herself proud. Not only has she a glorious voice and the ability to handle it artistically and in keeping with the sentiment of her role, but her general personality and appearance on the platform make her a particularly fine artist. She has a brilliant career in store without a doubt. James Hamilton, tenor, also distinguished himself and showed that he has an unusually pleasing voice. Like Miss Johnston, he showed absolute mastery of his voice. Nora Crane Hunt, contralto, in the small but difficult part allotted her, made a splendid impression.

The parts of the four pharisees were taken by James Hamilton, Odra Patton, David Nash, and Robert Dieterle, and it is doubtful whether a quartet for this exacting work could be secured which could portray the sentiment better. First of all, they knew their music absolutely and sang with the freedom of veteran singers, used to appearing before large audiences.

Of the four out of town soloists, Arthur Middleton and Paul Althouse attracted particular attention. Both possess glorious voices, and their familiarity with the work stamp them as masters. Bernard Ferguson is a baritone of understanding and sings well, while Emma Roberts made a favorable impression.

In the quintet the blending of voices was exquisite, while the ensemble throughout was always in absolute sympathy and harmony.

Earl V. Moore at the organ supplemented the work of the orchestra, chorus and soloists.

The splendid performance was particularly significant in view of the fact that it was given by a cast all of whom were Americans. Dr. Stanley is to be congratulated not only upon the triumphant work of the chorus but upon the remarkably fine work of all of the numerous participants.

## The Children's Concert

The third program was given over largely to 500 school children of Ann Arbor. With their light dresses and beaming faces, massed on the large platform they made an impressive sight. Before the opening number, "America," was sung, a boy scout stepped to the front of the platform with a large silk flag, and at a given signal from Dr. Stanley, 500 youngsters rose and repeated the school pledge of allegiance, immediately after which the orchestra started the strains of "America" and the building resounded in an impressive rendition by orchestra, children and audience, with the entire body standing.

In the orchestral selections, Frederick Stock showed his resourcefulness as a conductor, as he has done on so many occasions. It is to the credit of festival audiences that they look upon the contributions of the orchestra as a distinct feature of the occasion, and the offerings made by Mr. Stock on this occasion were received with as much enthusiasm as the numbers given by the soloists.

It was in the rendition of Benoit's "Into the World" that the children did themselves proud. They have been carefully trained by a corps of teachers in the public schools for long months, under the general supervision of Florence B. Potter. She has reason to feel happy as a result of her efforts as demonstrated by the beautiful and artistic work of all these young people. Dr. Stanley, in conducting, joined in the spirit of the children, and it was difficult to tell which was the happier, the conductor or the

children.

atric airs and brilliant orchestral selections. Many of the world's greatest stars have appeared on similar occasions, and always the result has been the same. This year it fell to the lot of Claudia Muzio, the young Italian soprano, to win a triumph in her debut. Heralded as a remarkably handsome woman with an equally remarkable voice, the traditional Friday evening audience greeted her with the traditional Friday evening welcome.

After the close of the national anthem, led by Frederick Stock, in which the chorus, orchestra and audience joined, Mr. Stock delighted his hearers with Schumann's symphony in D minor. His reading was flawless, and so perfectly performed was the work that it was realized at once Stock and his band stand out as one of the most proficient organizations in the country. The orchestra, which for fifteen years has been a fixture at the festival, has won a host of friends. To say that it "wears well" is putting it mildly, for every year the people seem to appreciate it more than before.

The appearance of Claudia Muzio was awaited eagerly by all. She chose for her first number Charpentier's "Depuis le jour," from "Louise." If Lazaro, in his appearance Wednesday evening, won instant recognition, this young artist did likewise. Beautifully gowned, attractive in personality, winning and graceful in manner, she immediately cemented a bond of sympathy between herself and her hearers. When to this was added the most beautiful of vocal tones, the audience was enraptured, and she was obliged to reappear again and again and to sing again before the audience would consent to let her go.

In MacDowell's "Indian Suite," which followed, Frederick Stock again won an ovation. Immediately after the brief intermission, Muzio's appearance was the signal for a burst of applause, and after she had offered the "Suicide" aria from "Giocanda" by Ponchielli, the enthusiasm more than exceeded that before accorded her and again she reappeared a number of times and was obliged to sing before the program could be resumed. After Dukas' "L'Apprenti Sorcier," she won a veritable triumph in the "Bird Song," from "Pagliacci." Rounds of applause followed, and again the audience would not be satisfied until they had heard her sing once more. Thus another star had appeared in Ann Arbor and won a triumph as a great festival singer, and the tradition of Friday night still remains unbroken.

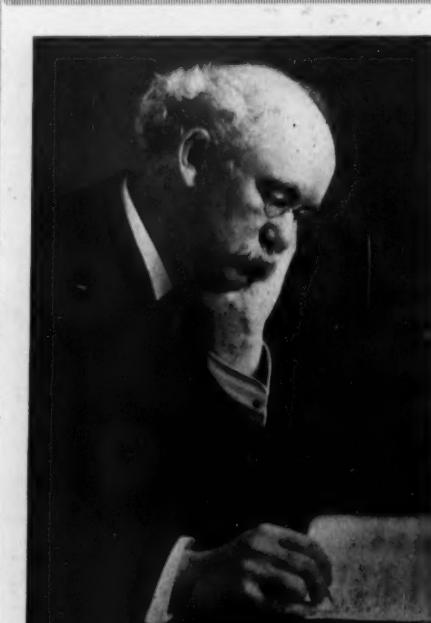
Mr. Stock could not have chosen a more fitting final number than Elgar's "Pomp and Circumstance" march, with which the program ended.

## Bonnet's Organ Recital

This program, devoted to organ music, was of particular significance and brought to Ann Arbor lovers and performers on this "king of instruments" from many cities, the attraction being twofold: to hear the twenty-fifth festival and to hear the famous Columbian Exposition organ played upon by Joseph Bonnet, recognized as one of the world's masters.

The Columbian organ has an interesting history. It was one of the first great electric organs to be built, and was exhibited at the World's Fair, in Chicago, in 1893. It represented at that time the acme of organ construction, and was played upon by practically all of the world's great performers. When the exposition ended the instrument was purchased through the University Musical Society and presented to the University of Michigan. For years it was installed in University Hall, where it was played upon by many distinguished masters, and was heard by tens of thousands of people. With the construction of Hill Auditorium, five years ago, special quarters were designed for the proper installation of this magnificent instrument, and the Board of Regents of the University, realizing its greatness, provided for its complete rebuilding at a cost of many thousands of dollars and its installation in adequate quarters in the new music hall.

The distinguished organist presented the following interesting and attractive program before a packed house, and his magnificent performance technically and interpretatively more than justified the high expectations which had preceded his coming: Sketch in F minor, Robert Schumann; "Recit de Tiers en Taille," Nicholas de Grigny; prelude, Clerambault; fantaisie and fugue on the chorale, "Ad nos ad salutarem undam," Franz Liszt; "Noel Languedocien," Alexander Guilmant; "Cortège," Debussy; toccata and fugue in D minor, Bach; "Ariel" (after a reading of Shakespeare), "Rhapsodie Catalane," with pedal cadenza, Joseph Bonnet. There is no doubt but that Bonnet stands in the forefront of the ranks of the great organists. Such an artist, performing on such an instrument before an audience of real music lovers, is an event infrequently met with, and it is no wonder that enthusiasm ran rampant. The tremendous success of this



ALBERT A. STANLEY,  
Who for thirty years has been director of the University School of Music, and who has conducted the May Festival since its beginning twenty-five years ago.

chorus. So insistent was the demand, that the work was repeated in large part.

The second part of the program was given over to the piano concerto in B flat minor, by Tschaikowsky, performed by Rudolph Ganz, who made his Ann Arbor debut as a festival artist on this occasion. He demonstrated his absolute mastery of the instrument. The contact between orchestra and artist was perfect. Mr. Ganz is a brilliant performer, full of fire and energy, always in perfect command, and playing with the authority and sureness which enhances the satisfaction felt by the listener. He chose a particularly fitting number for his contribution, a choice which was heartily approved by all present. As an encore he played Liszt's "Liebestraum."

## Fourth Concert

The stamp of tradition has been upon each festival concert, and festival patrons would be lost without the familiar artist concert Friday evening, with its wealth of oper-



(Left) Section of the children's chorus about to enter the University School of Music for rehearsal. (Right) Left to right (sitting): Frederick Stock, Albert A. Stanley, Lois Marjorie Johnston, David Nash, James Hamilton, Paul Althouse, F. J. Wessels, Emma Dorothy Wines, Earl V. Moore, Robert Dieterle; (standing) Roberts, Arthur Middleton, Bernard Ferguson.



important traditional organ recital as the fifth concert belies the statement which is frequently made that a recital entirely made up of organ music is not enjoyed by the usual audience. Otherwise the Ann Arbor Festival is more than the usual audience, for the master won a distinct success.

#### Sixth Concert, "Carmen"

Last year "Aida," the year before "Samson and Delilah," and this year "Carmen," with its stirring, brilliant and pleasing music, occupied the center of attraction at the closing concert of the festival. Bizet's beautiful opera, which every one loves, was heard in Ann Arbor for the first time since the completion of Hill Auditorium. With the splendid success of the five preceding concerts, every one was prepared for another evening of keen enjoyment. Dr. Stanley preceded the formal program by the singing of "The Star Spangled Banner." Again every one arose, and all, even the ushers and janitors and the "last man in the orchestra," joined in a rousing song of patriotic fervor.

As Dr. Stanley was about to begin the formal program, Dr. Harry B. Hutchins, president of the University of Michigan, stepped to the platform and in a brief address on behalf of the board of regents of the University of Michigan, and the University School of Music, reviewed the remarkable work which Dr. Stanley, as professor of music in the University of Michigan for thirty years and director of the University School of Music and of the Choral Union Series and the twenty-five May Festivals, had accomplished in the cause of music, and as a special mark of appreciation and a token of esteem presented to him in commemoration of the silver jubilee of the festival a silver plate inscribed as follows:

To Albert Augustus Stanley, in Commemoration of the Twenty-fifth Anniversary of the Establishment of the May Festival, with congratulations and good wishes of the regents of the University of Michigan and of the University Musical Society. May eighteen, Nineteen Hundred and Eighteen.

The scene was impressive. In the meantime, a laurel wreath from the members of the orchestra was presented in like manner with an enthusiastic fanfare as a fitting mark of respect. Thousands of musicians owe their suc-

cess to the inspiration which they have derived from Dr. Stanley. They are scattered all over the civilized world, and although absent, would gladly have been present to join in this expression of love and appreciation.

"Carmen" was played by the Chicago Symphony Orchestra, sung by the University Choral Union. What more could be asked or desired? Oh, yes. The soloists. They were the very greatest of the Metropolitan Opera Company. Martinelli, a favorite in Ann Arbor whom every one loves and admires, was Don Jose. Could a more fitting "corporal of dragoons" have been chosen? And he lived up to the reputation. His voice is beautiful, his personality fitting for the part, and his temperament in sympathy with his great role. De Luca, as the toroador, was everything that could be desired. Mme. Matzenauer, the world's greatest Carmen. These three were enough.

All have triumphed in Ann Arbor, and they triumphed again. Arthur Middleton, as Zuniga and Morales, proved his abilities as an opera singer as well as a master of oratorio. Myrna Sharlow as Micaela, a village maiden, did her part splendidly.

Lois M. Johnston, who was heard last year at the festival and on Thursday night in the "Beatitudes," made a fine impression as Frasquita, and maintained the high standard which she set at that time. Ada Grace Johnson, who also appeared two years ago in the festival, took the role of Mercedes and did herself proud, as she always does. Odra Patton as El Dancairo and James Hamilton as El Remendado, both of whom were heard Thursday evening, reflected great credit upon themselves and their teacher. They did their work splendidly.

If Dr. Stanley was honored at the beginning of the program, and if there were those in the audience who were unfamiliar with his career and remarkable abilities as conductor and leader of men, as the program advanced they thoroughly understood the significance of the occasion, for no more pleasing choral singing, in the words of competent critics, has ever been heard than that which was rendered on this occasion.

If the opera "Carmen" is Bizet's masterpiece, if it is a

favorite opera, and if its performance in concert form is justifiable, then the performance as the closing concert of the twenty-fifth festival which Dr. Stanley has conducted was a triumph such as few musicians can ever hope to attain. May Dr. Stanley continue for years and years as an inspiration to musicians as conductor of the University Choral Union and May Festivals and as a member of the great order of world musicians.

LUCILE HOETZLE.

#### Christie Langenhan at Red Cross Benefit

Christie Langenhan, the prominent soprano, will participate in the Red Cross benefit to be given at the home of Mrs. Cornelius Vanderbilt on Saturday afternoon, May 25. Miss Langenhan will open her program with "The Star Spangled Banner" and follow with a group of songs by American composers, and as a climax will render a group of patriotic songs. Miss Langenhan is proving that she has the interests of America at heart, for she has certainly been doing her share of singing at benefits for the Red Cross and French wounded and other patriotic causes.

#### Gabrilowitsch-Clemens Final Appearance

Clara Clemens and Ossip Gabrilowitsch will make their final appearance of the season at Carnegie Hall on Monday evening, May 27, under the auspices of the Humanitarian Cult. Mr. Gabrilowitsch's piano compositions will include Chopin's sonata with the funeral march, Grieg's C major nocturne and "To Spring," MacDowell's "Witches' Dance," and his own caprice-burlesque, while his wife will sing melodies by Tchaikovsky and Moussorgsky.

#### West Point Choir at Columbia

The cadet choir of the United States Military Academy at West Point will sing at St. Paul's Chapel, Columbia University, at 4 p. m., Sunday, May 25. The members of the choir will be the guests of the University from the time they reach New York on Saturday afternoon until they leave, and will be entertained in the dormitories and fraternity houses. The University chapel choir will sing.



ANN ARBOR FESTIVAL SNAPS.

(1) Earl V. Moore and Joseph Bonnet. (2) Musicians from the University School of Music. Left to right (sitting), Nora Crane Hunt, contralto; Ada Grace Johnson, soprano; Dorothy Wines, chorus accompanist; Lois M. Johnston, soprano; (standing) James Hamilton, tenor; Otto Stahl, accompanist; Florence B. Potter, trainer of children's chorus; Dr. Albert A. Stanley, director; Earl V. Moore, organist; Theodore Harrison, head of voice department and teacher of the singers shown in the picture; (clinging to the lamp post) Odra Otis Patton, tenor; David D. Nash, baritone. (3) Claudia Muio and Frederick Stock. (4) Group of advanced students and teachers of the University School of Music who contributed to the success of the Ann Arbor May Festival. Left to right (first row), Florence B. Potter, Ada Grace Johnson, Director Stanley, Nora Crane Hunt, Dorothy Wines, Charles A. Sink, secretary; (second row) David Nash, Robert Dieterle, baritone; E. V. Moore, organist; Otto Stahl, accompanist; James Hamilton, Theodore Harrison, seven of whose pupils appeared in roles at the Festival; Lois M. Johnston, not in the group. (5) Left to right: James Hamilton, Professor L. A. Strauss, Howard Lyman, conductor Syracuse University Festival Association; Mrs. Lyman, Mrs. Strauss, Lois M. Johnston, Rudolph Ganz, Frederick Stock, Frank La Forge, Margaret Matzenauer, Giuseppe de Luca, Giovanni Martinelli.

## CONCERTS IN GREATER NEW YORK

TUESDAY, MAY 14

## Humanitarian Cult Concert

The one hundredth meeting and concert of the Humanitarian Cult was held before a very large and demonstrative audience in Carnegie Hall, New York, on Tuesday evening, May 14. Misha Appelbaum delivered an address on "What Power Saved Stielow from the Electric Chair?" The musical part of the program was rendered by Arthur Friedheim and the Kriens Symphony Club, Christian Kriens, conductor. Mr. Friedheim was at his best. He played with that fire and inspiration all his own, and which always characterizes his performance. His program numbers were the sonata in B, Liszt; "Moto Perpetuo," Weber; "Contemplation" in F, Mendelssohn; "Study on Wrong Notes," Rubinstein, and Liszt's Hungarian rhapsody No. 6. The Kriens Symphony Club offered overture "Phedre," Massenet; suite "En Bretagne," Kriens, and the "Coronation" march from "Le Prophète," Meyerbeer. Mr. Kriens was particularly successful in the production of his own suite.

FRIDAY, MAY 17

## Nikolai Sokoloff, Conductor

If memory serves right, Nikolai Sokoloff made his initial bow to New York audiences as a conductor on the occasion of some Russian benefit concert during the season of 1916-17; but his appearance at the head of an orchestra made up principally of members of the New York Philharmonic and Symphony orchestras, with

Ilya Scholnik as concertmaster, at Carnegie Hall, Friday evening, May 17, was in reality his New York debut as an orchestral leader. Mr. Sokoloff proved his eminent musicianship before the concert by selecting a singularly attractive program, listing the Franck symphony, the two Debussy orchestral nocturnes, the same composer's "Afternoon of a Faun," and the Chabrier "España."

From first to last there was not a dull moment in the interpretation of these numbers. Mr. Sokoloff's reading of the Franck symphony was truly impressive. It is a work the beauties of which wax on each hearing and not one of them was overlooked by the young conductor. In the slow movement there was fine attention to a proper balance of the richly mingled orchestral colors, and nothing more moving in the way of orchestra playing this season has been heard in New York than the vigor and strength of the great climaxes of the final movement.

The high standard of playing in the local symphony orchestras, as well as the splendid ability of the conductor, was never better demonstrated than in the Debussy numbers. Difficult and tricky as they are, and as little acquainted as the men were with each other and the conductor—and the conductor with them—they were performed in a truly virtuoso manner, especially the "Afternoon of a Faun," which, one may venture to say without fear, never had a better performance in this city. Sokoloff must have talent for conducting which amounts to genius, to produce such results with a heterogeneous band and so few rehearsals. Not a rhythmic or dynamic nuance was missed. It was a most convincing demonstration of the worth of the lately deceased composer. None who heard Mr. Sokoloff's reading of the works could doubt that Claude Achille Debussy had contributed something of great and lasting value to the world's musical literature. In the Chabrier rhapsody which ended the evening, there was that same careful attention to the emphasis of rhythm and color which was noticeable throughout the program, and the reading was brilliant indeed.

Mr. Sokoloff demonstrated conclusively that he is the peer of any conductor who has appeared in this city in a long time. The technic of the profession is at his finger tips and, to judge by what was heard, his readings are always vital, colorful, musically and effective. There was an audience of impressive size, nearly filling the great hall, and once again demonstrating the fact that New Yorkers are still interested in good orchestral concerts long after the regular orchestra season closes. Each number called forth prolonged applause and there were demonstrations after the symphony, after the "Faun" and at the close, which compelled Mr. Sokoloff to return to the platform time after time to bow his acknowledgments.

SUNDAY, MAY 19

## Russian Relief Fund Concert

Four fine artists appeared at the concert given last Sunday evening at Carnegie Hall for the "Benefit Russian

Relief Fund," under the "Auspices of Central Executive Committee of Russian Federation and of Russian Unity League," as the program said, and—according to the advertisement in some of the newspapers, to help put Russia back into the war. It is to be feared that Russia will never get more than an inch or two back into the war if other efforts are as badly mismanaged as the one of Sunday evening. At forty minutes after the advertised time of beginning nothing had happened and there was a bare handful of people in great Carnegie Hall. This was due to counter attractions, also Russian in character and competently managed, and also to entirely inadequate advertising and handling of the Carnegie Hall affair, for no finer program has been offered this winter. Ossip Gabrilowitsch was at his best in a group of Russian numbers, including his own delightful "Caprice-Burlesque." Sascha Jacobsen, an American trained violinist, who must be ranked with the best who have come to us from abroad, contributed two splendidly played groups, Adamo Didur, the Metropolitan baritone, and his daughter, Eva, soprano, sang solos and joined in duets. It must indeed, make the heart of an artist-father of Didur's ability proud to have an artist-daughter with such a voice and vocal talent as Eva Didur possesses. The small audience was enthusiastic in its applause.

## Josef Rosenblatt, Cantor

A large and interested audience filled Carnegie Hall on Sunday afternoon, May 19, to hear Josef Rosenblatt in the first of a series of concerts that he is to give throughout the country. Cantor Rosenblatt of the Hungarian Congregation Ohab Zedek opened his program with the arias, "O Paradiso" from "L'Africaine" (Meyerbeer) and "Les Pêcheurs des Perles" (Bizet). In these numbers he displayed a tenor voice of exceptional beauty. It is rich, resonant and of wide compass, and his interpretations were for the most part very successfully given. However, the Yiddish numbers on his program seemed to be favored the most. These were "Auf dem Pripichuk," an effective folksong; "Eli, Eli" (Schalitt), which has been heard here frequently and for which the cantor was warmly applauded, and his own "Elokay Neshomo" and "Omar Rabbi Elosar." He also sang the aria from "La Juive" (Halevy), "Elegie" (Massenet), "Questo o Quella" from "Rigoletto" (Verdi) and "Lullaby" (Gretchaninoff).

The singer presented an unusual appearance, wearing as he did a black cap, which he kept on his head throughout the concert, while a beard covered the lower part of his face. At the close of the program, he sang "La donna e mobile" from "Rigoletto." He was accompanied at the piano by André Benoit, whose artistic work added to the interest of the program.

In reviewing his concert, the New York Tribune said: "He turns handsprings of coloratura that Amelita Galli-Curci or Maria Barrientos might well envy. His trill brought one back to Melba!" While the New York Times wrote in part: "In his less operatic numbers there was more than a suggestion of Caruso in the 'Questo o Quella' from Verdi's 'Rigoletto.'" "To hear him sing Jewish folksongs is like hearing McCormack sing 'Macushla,'" said the Morning Telegraph. "Such a display of florid execution has not been heard here since Edmond Clement," was the opinion of the Evening Globe.

## Elman, Kingston, Morgana

Mischa Elman, with Morgan Kingston, tenor of the Metropolitan Opera Company, and Nina Morgana, soprano, as assisting artists, attracted a real Hippodrome Sunday night audience on May 19, an audience which filled the great edifice from top to bottom and overflowed in hundreds on the stage.

Mr. Kingston, who was in fine voice and gave of his best, much to the pleasure of the audience, began with the familiar aria from "Pagliacci" and was down later for a group of songs in English and a duet from "Carmen" with Miss Morgana. The soprano started her contribution with an aria from "Elijah," added songs in English—Moussorgsky's "Hopak" won her a great hand—and sang the duet with Mr. Kingston. She has a fine, clear soprano voice, which filled the huge spaces of the Hippodrome and the favor of the audience was demonstratively hers.

There was a salvo of applause which lasted several minutes when Mischa Elman came out and the violinist acknowledged it by a remarkable rendering of the Lalo "Symphonie Espagnole." This is one of the Russian's masterpieces of playing. Nobody does it better and few even approach him. There is warmth and vigor in his interpretation, a luscious tone, and remarkable feats of bowing. Later he was listed for numbers by Chopin-Saraste, Brahms-Joachim, and the Sarasate "Gypsy airs." He played them—and others. In fact, he might have played on until 2 in the morning or later, had he followed the demand indicated by the plaudits of the audience.

## Mr. and Mrs. Huss in Washington

Mr. and Mrs. Henry Holden Huss continue to do their share in appearing in Red Cross benefits. One of their recent appearances was on Saturday, May 18, in Washington, D. C., when they gave an exceedingly interesting program at the Colonial School. These two artists are great favorites in the musical circles of Washington.

## Olga Samaroff, American Artist

Olga Samaroff (Mrs. Leopold Stokowski) is one of the few American artists whose family has been represented in every American war from the Revolution to the present war. Her father was an army officer, and Mme. Samaroff was born at the army post in Galveston, Tex. A brother is at present fighting with the American army in France.

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## Buckhout's "Holy Trinity" Club Concert

The fifth annual concert of the Holy Trinity Choral Club, women's voices, Mme. Buckhout, director, took place in the church house May 13. The club sang numbers by Pinsuti, Oley Speaks, Worrell, Bond, English folksongs, etc., with good expression and unity. The singers are enthusiastic in their devotion to Mme. Buckhout, who is the solo soprano of the church, and do credit to her training.

Mme. Buckhout sang a group of songs by Homer N. Bartlett, the composer at the piano, and was obliged to



MME. BUCKHOUT,  
Soprano.

add an encore, "Old Glory," also by Bartlett. Later, four songs by Robert H. Terry were sung by her, two encores being demanded by the enthusiastic audience, namely, "If I Could Fly" (Claude Warford) and "A Love Song" (Kriens). The composer was at the piano, and must have been pleased with the reception of his songs.

## OBITUARY

## Alfred F. Denghausen

Alfred F. Denghausen, the singer and composer, who has had studios at the Huntington Chambers, Boston, and in Salem, Mass., for the past fifteen years, died Tuesday, evening, May 14, in Cincinnati, Ohio, following an operation. He was a musical instructor also at the Salem Normal School.

Mr. Denghausen was born in Cincinnati, forty-eight years ago, and his parents were of Dutch descent. He was a former member of the Cincinnati Symphony Orchestra, had composed recently a new national hymn, "Hail, Land of Liberty," dedicated to the United States of America and all true Americans. He was widely known because of his association with the Apollo Club, of which he had been a member for ten years. He sang solo parts on programs given by the organization and was at one time chairman of the voice committee. He was also a member of the quartet of the First Church in Cambridge. He is survived by his widow and two children.

## Antonio Pini-Corsi

The funeral of Antonio Pini-Corsi, perhaps the most famous Italian comic bass of modern times, took place at Milan on April 24, and was attended by a great assemblage of his fellow artists. The hearse was literally covered with flowers. Pini-Corsi, who was well known in America through his years of service with the Metropolitan Opera Company, was a native of Zara, Dalmatia, and about sixty years old at the time of his death.

## Richard Walsh

Richard Walsh, a widely known tenor, of 255 Penn street, Brooklyn, died Tuesday, May 14. Mr. Walsh was born eighty-eight years ago in Manchester, England. He was one of the founders and the first president of the Amphion Musical Society, Brooklyn, which built the Amphion Theatre.

## Lowell Mason

Lowell Mason, grandson of Dr. Lowell Mason, who composed and wrote "Nearer, My God, to Thee," died May 16, at Bayport, L. I. The late Mr. Mason was born in New England sixty-nine years ago. He was in the theatrical business and connected with the Montauk Theatre, Brooklyn, and the Republic Theatre, Manhattan. His brother is John Mason, the actor.

## Mrs. Harry Gordon Selfridge

Mrs. Harry Gordon Selfridge, wife of the London merchant, died, May 12, at Highcliff Castle, the country estate of the Selfridges, near Bournemouth, England. Mrs. Selfridge was Rosalie Buckingham, of Chicago, before her marriage in 1890. She was noted as a linguist and musician.

## Alfred D. Fohs

Alfred D. Fohs, a prominent Brooklyn bandmaster and professor of music, died in St. Peter's Hospital on Sun-

day, May 12, from injuries received by being run over by an automobile. He was fifty-eight years old, and as a young man studied music both here and abroad. For twenty years he was bandmaster of the Twenty-third Regiment of Brooklyn, and for several years of the Seventh Regiment in Manhattan. He was formerly organist of the Central Baptist Church in Brooklyn. Professor Fohs was one of the charter members of the Lambs Club in Manhattan.

## Sapiro Reception Muscale

Society and music were well represented at a musical reception given by Signor and Mme. de Vere-Sapiro, at their handsome apartments, New York, May 15. On every hand were distinguished people prominent in the wide life of America's metropolis. A special feature of the affair was the first hearing of songs and violin pieces by T. Tertius Noble, the composer at the piano. A group of songs included "Waiting for the May," "Love Embalmed in Tears" and "A Birthday Song," sung with fascinating style and beautiful voice by Mme. de Vere-Sapiro. These received resounding applause. This was no less the case when Beatrice Horsbrugh played the following violin pieces by Mr. Noble: "Pastorale," "Longing," "Dreaming." She is a highly gifted artist, having studied with Professor Auer, and has given pleasure in previous playing at St.

Thomas' P. E. Church, where Mr. Noble holds sway as organist and master of the choir. Selma Segall, who has made recent successful appearances in the metropolis, met with great appreciation for her fine singing of Chaminade's "Summer," and in the final "Aida" duet, sharing the latter with Mr. Ardelli, a young and talented tenor. The two voices gave evidence of superior training by the Sapios. Mr. Ardelli also sang the romance from "Manon Lescaut" with great effect. Lillian Taylor, coloratura soprano, made a hit with her fluent singing of an aria from "La Sonnambula," showing command of vocal resources. Ruth Thompson, a young girl with voice of great possibilities, gave a fascinating interpretation of the pathetic scene from "Madame Butterfly." Mrs. Camp, who has a deep contralto voice of power and charm, joined Mme. Sapiro in a duet from Dubois' opera "Aben Hamet." The presence of Orrin Bastedo among the guests evoked demand to hear his fine baritone voice, to which he amiably responded by singing the "Credo" from Verdi's "Otello," as well as English songs, with subtle understanding and clear enunciation. Joining Mme. de Vere-Sapiro in Henschel's barcarolle, the pair drew rounds of applause for their delightful singing. Never has Mme. Sapiro's voice sounded fresher or more lovely. At the close, Olga Sapiro, pianist, daughter of the host and hostess, united with Miss Horsbrugh in a performance of Grieg's sonata in F, calling forth rounds of applause. Miss Sapiro also gave an exquisitely played group of Debussy pieces, and Mr. Sapiro played such accompaniments as one expects from this distinguished conductor, coach and broad musician.

## NEW AND NOTABLE SONGS BY WELL-KNOWN COMPOSERS

|   |                       |   |                                  |
|---|-----------------------|---|----------------------------------|
| AVERY, STANLEY R.<br>Song of the Timber Trail.....                          | Low \$0.60            | HUHN, BRUNO<br>My Boy .....   | High, Medium High, Medium \$0.60 |
| BEHREND, A. H.<br>Bon jour, ma belle!.....                                  | High, Medium, Low .60 | JOHNSON, J. ROSAMOND<br>Walk Together, Children.....                              | High, Medium .60                 |
| BURLEIGH, CECIL<br>I Heard the Trailing Garments of the Night,<br>High, Low | .50                   | KERNOCHAN, MARSHALL<br>Summer Dawn .....  | High, Low .75                    |
| BUZZI-PECCIA, A.<br>Under the Greenwood Tree,<br>High, Medium, Low          | .60                   | KRAMER, A. WALTER<br>Dark and Wondrous Night. Op. 44, No. 2,<br>High, Medium, Low | .40                              |
| CLASS, F. MORRIS<br>The Unremembered .....                                  | .60                   | Tears. Op. 44, No. 3....  | High, Medium, Low .40            |
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| DENSMORE, JOHN H.<br>Roadways .....   | Medium, Low .60       | LOVE WILL LIVE .....  | High, Medium .60                 |
| DOUTY, NICHOLAS<br>Song of Joy .....  | High, Medium .60      | NEVIN, GEORGE B.<br>When the Flag Goes By.....                                    | Medium .50                       |
| FERRARI, GUSTAVE<br>Arab Love Song.....                                     | High, Medium .60      | PASTERNAK, JOSEF A.<br>Madrigal .....   | High, Low .50                    |
| FISHER, WILLIAM ARMS<br>I Heard a Cry. Op. 18, No. 1,<br>High, Medium, Low  | .60                   | PROTHEROE, DANIEL<br>What Is There Hid in the Heart of a Rose?<br>Medium, Low     | .40                              |
| FISKE, DWIGHT<br>The Bird. Op. 2.....                                       | Medium, Low .60       | ROGERS, JAMES H.<br>Swing Low, Sweet Chariot....                                  | Medium, Low .50                  |
| FLORIDIA, PIETRO<br>The Nun. Op. 35, No. 2.....                             | High, Low .60         | WAR .....   | Medium, Low .50                  |
| FORSYTH, CECIL<br>From the Hills of Dream.....                              | Medium, Low .50       | RYBNER, DAGMAR DE C.<br>Do You Recall? (Te souvient-il) ..                        | High, Low .40                    |
| GABRILOWITSCH, OSSIP<br>Good-bye .....                                      | High, Medium .50      | SLAV CRADLE SONG .....  | Medium, Low .50                  |
| HUERTER, CHARLES<br>A Gift .....  | High, Medium, Low .40 | SALTER, MARY TURNER<br>May Time .....   | High, Medium .50                 |
| PIERRE, RAYMOND<br>Pirate Dreams .....                                      | High, Medium, Low .50 | TO THE WEST WIND.....   | High, Medium .60                 |
| <i>These songs will be sent with return privilege</i>                       |                       |   |                                  |

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# MUSICAL COURIER

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At latest accounts, Toscanini seemed still to be in the lead among the candidates for the conductorship of the Boston Symphony Orchestra.

Says the Tribune: "Mr. Sokoloff has been heard before in New York as a violinist, but he never appeared as a conductor." Weren't you there when he conducted in Carnegie Hall in the season of 1916-17, Mr. Tribune?

The MUSICAL COURIER was right in making the exclusive announcement that Rachmaninoff is not in Boston, or, in fact, in America. At present he is in Copenhagen, whither he fled from Russia after suffering severe hardships.

Musical journalism has been honored by the Lincoln Memorial University (colored), of Cumberland Gap, Tenn., which conferred on John C. Freund, editor of Musical America, the degree of Doctors of Letters and Humanities.

Both Enrico Caruso and R. E. Johnston inform the MUSICAL COURIER that the statement under "Cincinnati Festival Flickers" in last week's issue, to the effect that the former had signed a contract with the latter to go into the movies, is incorrect.

In a recent MUSICAL COURIER article it was stated that at the Chicago Opera, under Campanini's direction, Wagner performances were given there in English in former years. This was an error. All the Wagner performances in Chicago were in German, but sung by American artists.

Word has been received by the War Work Council of the Y. M. C. A. that there is a great demand for musical instruments on the part of our soldiers in the European war zone. Small instruments are the most desirable. The New York Evening Sun reminds the public that slide trombones would have to be played sideways in the trenches.

One of the festival artists who has been in constant demand this spring is Florence Hinkle, whose long and brilliant career in the concert and oratorio fields fits her admirably for the solo and ensemble requirements of great choral occasions. At the recent Cincinnati May Festival Miss Hinkle sang in Haydn's "The Seasons," Bach's "St. Matthew Passion," Kelley's "The Pilgrim's Progress," and Rossini's "Stabat Mater"—works ranging from the severely classical to the contemporary American—and her soprano ministrations were generally regarded as among the most important musical features of the concerts. Aside from her lovely

voice and the unfailing art with which she employs it, Miss Hinkle impresses her hearers also with her sure grasp of style and her intelligent and lucid presentation of the text contents.

The MUSICAL COURIER modestly refrains from mentioning the fact that, with its last form going to press on Tuesday afternoon, it was two days in advance of the dailies last week with the story of the visit of the orchestra of the Paris Conservatory under the auspices of Otto H. Kahn and associates, which is to take place next fall.

Joseph Holbrooke is a persistent person. Notwithstanding the war, he is hard at work on "Bronwen," the third part of the trilogy entitled "The Cauldron of Annwn," with text by Lord Howard de Walden. "The Children of Don" and "Dylan, Son of the Wave," the other two parts of the trilogy, have already seen a brief stage of life.

True democracy was never better exemplified than last Saturday morning, when, on two occasions, in the forenoon, accompanied only by several of his regular Secret Service guards, President Wilson walked down Fifth avenue and passed the MUSICAL COURIER offices, while an obligato of motor horns, cheering and handclapping marked his passage.

In a paragraph on the late Ffrangcon Davies the London Musical News says that "he was the original exponent of the part of Cedric when Sullivan's 'Ivanhoe' was produced in 1891." We like that expression "original exponent." An American singer usually says, "I created the role of Cedric." If any one of them ever said "I was the original exponent of the part" we have yet to hear of it.

Paper shortage is evidently making itself felt very seriously in Italy. A new government regulation, affecting periodicals, provides that weeklies must confine themselves to two pages (the Italian weekly journals have very large page forms), while those publications which appear three times a month may carry four pages. The Rivista Teatrale, the MUSICAL COURIER's principal Italian exchange, has accordingly changed itself into a two page weekly.

The single clipping, separated from its brothers and sisters and the column in which it was brought up, is often a mysterious affair; for instance, this peculiar notice which a zealous scissors bureau sent to the MUSICAL COURIER last week: "Russian Dramatic, Musical and Singing Association, opera and market house, Charleroi: \$9,000." Had the clipping been a cable message, it certainly never would have passed the censor, with its dark hint of concealed importances.

Manager Fred W. Blanchard gave the board of directors of the Los Angeles Orchestra a most thrilling and highly delightful shock recently, when at their meeting he announced that instead of the usual deficit of \$15,000, there was but a paltry \$4,000 on the bad side of the ledger. Manager Blanchard made the further statement that there have been received to date almost 300 voluntary subscriptions for season tickets, and that this list is made up of persons whose names did not appear among those of the regular yearly patrons.

Tivadar Nachez, the celebrated violinist, en route from California to England, is at present in New York. Mr. Nachez's contributions to violin literature, both in the shape of original composition and arrangements of old Italian works, are well known to the whole musical world. As a virtuoso he is famous throughout the old world, having played with great acclaim in all the capitals and before nearly all of the crowned heads of Europe. It is to be regretted that so distinguished an artist has never toured this country. Mr. Nachez is the possessor of a beautiful Joseph del Gesu and two magnificent Stradivarius violins and a rare collection of genuine autograph manuscripts of old Italian composers for violin, including many works by Vivaldi and Nardini. He also has a very interesting collection of autograph letters written him by Liszt, Rubinstein, Brahms, Richter, Auer, Sevcik and many other musical notables. Although a native of Hungary, Mr. Nachez has been a naturalized British subject for many years, and he has made London his home for the past three decades. He is married to a charming English woman, and

both he and Mrs. Nachez have been actively engaged in Red Cross work while in this country. They will sail shortly for London.

A news despatch from Oxford, Ohio, is responsible for the statement that Edgar Stillman-Kelley's next contribution to orchestral music probably will take the form of a ballet. Both in the "Pilgrim's Progress" and the "Aladdin" suite and in other of his major compositions Dr. Kelley has shown a facility for picturing in musical terms the lighter and more joyous emotions of the soul, and, at a time when the nation's emotional nature is tense and wrought up by the war, Dr. Kelley believes that it is the province of art to provide pleasurable relaxation and a mental exaltation by ministering to other and more natural emotions.

This war, like any other world-stirring event, is bound to cause many additions to the "man who" class. The latest is "the man who taught General Pershing to drum." Charles Rupp is his name, according to the papers, which discovered his seventy-seventh birthday last week, and he lives in Newburgh, New York. Back in 1855, when he was only twelve years old, he used to double in the brass—or rather on the vellum—to help out the army band at West Point, and it was there that young Jack Pershing, as a cadet, took lessons in drumming from Rupp—though exactly what drumming has to do with generaling, we cannot understand.

The Italian Society of Lyric Artists presented in March to the city government of Milan a project for the reopening of that city's famous opera house, La Scala, and the government voted in favor of substantially supporting the project on two grounds: first, to give aid to the plan of the artists themselves to assume directorship of the theatre, a plan already encouraged by the Ministry of Public Instruction; second, because the reopening of La Scala would give employment to a considerable number of persons now out of work. Further details as to when the great opera house is likely to be reopened were not given in the MUSICAL COURIER's source of information.

One of the most fascinating Debussy articles ever published is the one in this issue of the MUSICAL COURIER. Its author is Arthur Hartmann, an intimate friend of the late French master, and he gives a remarkably clear insight into the elusive, puzzling personal character of the creator of "Pelleas and Melisande," who revealed himself to the public only in his music. It has been asserted often that the two operas on Poe subjects which the Metropolitan Opera announced several seasons in succession never had been begun by Debussy. Hartmann tells a different story and actually saw the composer at work on those two scores. They remained unfinished, however.

The MUSICAL COURIER heard a rumor last week to the effect that Charles A. Ellis, of Boston, who managed the brilliant Boston season of the Chicago Opera Association last winter, would be associated with that organization in a high managerial capacity next season. This rumor originated, perhaps, from the fact that Mr. Ellis will manage the organization's Boston season again next winter. It was impossible to reach Campanini to get a verification or denial of the rumor, as he was en route from Havana back to the United States. A high official of the company in Chicago, however, denied that any permanent and regular association of Mr. Ellis with the company was contemplated.

War has brought with it a great demand in the American musical market for compositions of a lighter character, and most of our native songs, piano compositions and other musical material have taken on a distinctly lyrical and frankly melodious character since our country entered into the great conflict. The American national mind is not one that is given to tragedy, and the shadow of even the most serious events never has been able to obliterate the native humor and spontaneous gaiety of Uncle Sam's sons and daughters. It is well that our American music should express our American state of mind, and that the morale of the public should be upheld by music that charms and appeals rather than stimulates to tragic thought and pessimistic reflection. Melody warms and cheers the heart. We need it now more than ever. The theatre shows the same condition as the concert hall, and plays of a light and jolly character are the ones which the public seems to prefer at the present time.

# VARIATIONS

By the Editor-in-Chief

## New Liszt Sidelights

Methuen, Simpson & Co. (Edinburgh) publish a translation of Alexander Siloti's "My Memories of Liszt." Musical Canada speaks engagingly of the book. Siloti, one of the few great Liszt pupils who never appeared in America, is fifty-five years old and lives in Moscow. Before he went to Liszt (about 1880) he studied with Nicholas Rubinstein, brother of Anton. Siloti relates that at his last interview with Nicholas, that convivial gentleman called for wine, and, clinking glasses with his young pupil, gave this parting advice: "Love women and wine, but, above all, be a gentleman." Nicholas Rubinstein followed the first part of his own admonition and died of it a few months later in Paris. (However, he acted not at all like a gentleman when he heard for the first time Tschaikowsky's B flat minor concerto, which bore the dedication, "a Nicholas Rubinstein." That worthy stormed at the composer, mocked his concerto, and became so insulting that in anger Tschaikowsky left the Rubinstein presence, made none of the countless changes suggested by him, and at once dedicated the work to Hans von Bülow, who first played it in public and with immediate and lasting success.)

Siloti took a few lessons also from Anton Rubinstein, but says that they were a "nightmare," for the great pianist "had neither patience nor skill as a teacher." When arranging for the first lessons, six weeks ahead, Anton told Siloti to prepare for it four works which he knew the young pianist had not played before, "Schumann's 'Kreisleriana,' Beethoven's 'Emperor' concerto, the same composer's sonata, op. 101, and Chopin's in B minor. Truly a formidable array of pieces to be learnt in six weeks."

The best thing Anton Rubinstein seems to have done for Siloti was to advise him to study with Liszt. He had no money to travel to Weimar, where the master resided, so the Moscow section of the Imperial Russian Musical Society decided to send him at their own expense. "Nay, incredible as it may seem," quotes Musical Canada, "they even guaranteed £1,000 to meet the possible contingency of Siloti losing heavily at cards."

## Lessons at Liszt's

Siloti describes the familiar Liszt lessons, given gratis, and devoted to a dozen or so truly talented pupils, while several dozen undesirable ones whom Liszt's generosity would not permit him to show the door, filled the rest of the room. Several new stories, however, are told by Siloti. At the first lesson he started to play Chopin's A flat ballade, but had done only two measures when Liszt stopped him, saying, "No, don't take a Sitz bath on the first note," and then imitated Siloti's unduly prolonged accent. Liszt stopped him several times after that and played certain passages to him. "When I got up from the piano I felt bewitched," says Siloti. "All at once I had become a 'Weimarite.'"

It was a condition with Liszt that "the men should come to the lessons, not in frock coats, but wearing lounge jackets, and that ladies should be simply dressed; the idea being that the poorer pupils should not feel uncomfortable beside the richer ones."

As is well known, Liszt had three illegitimate children by the Countess D'Agoult. One of them was the present Frau Wagner, the widow of the composer; and the son was said to be very like Siloti. Siloti asked Liszt if this really were the case. "Yes, you are very like Daniel," replied Liszt, "but don't worry: I not only never had the pleasure of being presented to your mother, but I never saw her in my life."

On one occasion Siloti said to Liszt: "Wagner is not a very desirable person in any respect." The old Abbé smiled sardonically and answered: "Gentle! This must not be said aloud."

## Liszt and Wagner

The most interesting quotation is the one which describes the account given to Siloti by Liszt in 1884, describing his reconciliation with Wagner following the latter's annexation of Cosima (Liszt's daughter) from her husband, von Bülow. Liszt sets forth the resumption of the friendship as follows:

After the marriage of Wagner and my daughter, I was for a long time on bad terms with him—so bad that we never met. I resisted all Cosima's appeals to be reconciled to him. Now, one day I received a note from Wagner, written at a local inn. He wrote to say that he had just arrived at Weimar with his wife, and that he wished to make a last effort at reconciliation. He begged

me to come and make peace with him, saying that he would wait till I went to him as he dared not come himself. At this all my real regard for him seemed to prompt me, and I decided to go. When I got there, Wagner met me with a speech which lasted for about twenty minutes. There was no one to hear it but his wife and myself. It was a speech I shall never forget. I was so touched by it that I forgot all but the good side in him, and we finished supper at 6 o'clock the next morning, when I was brought home nearly unconscious from all the cognac I had drunk.

The foregoing bears every imprint of truth, for we remember what Remenyi (a one time intimate of Liszt) told us about the visits which Abbé Liszt used to pay to the Remenyi home in Weimar. The good man would talk a blue streak about his ideas and musical creations, and between topics rush to the cupboard, seize the cognac bottle, and place it to his lips, gulping down an enormous drink each time. When Mrs. Remenyi found that the Abbé's visits were getting to be too expensive, she hid the cognac bottle. Liszt went to the cupboard as before, but finding it empty on each occasion, muttered his displeasure and slammed the glass doors so violently that finally they broke. Thereafter he ceased calling at the Remenyi home.

## About Cosima

Apropos of Cosima, H. T. Parker tells us in the Boston Transcript, that Mme. Förster, the sister of Nietzsche, has been writing about Wagner's widow in a recent issue of the Berlin Vossische Zeitung which found its way into Paris. The article was written to commemorate Cosima's eightieth birthday, a few months ago, and treats of the time when Nietzsche and Wagner were friends, before the quarrel that led the philosopher to write his famous pamphlet against the composer, in which he called "Carmen" a greater work than anything the Bayreuth master had created.

Mrs. Förster tells that Wagner and Cosima lived generally on amiable terms, except when his will was crossed and he got into swift, short, furious fits of temper. Cosima, herself possessed of an inflexible spirit, matched will against will, and gave as good as she got. After Richard's death, says Mrs. Förster, Cosima's dominating ways waxed unopposed, and she became "a sort of Margravine of Bayreuth, imperious mistress of Wagner's theatre." Nietzsche's sister reproaches Frau Wagner with the destruction of about ninety letters written by the philosopher to his musical friend before the break in their relations. The Vossische Zeitung remarks in conclusion that "even in her eighty-first year, Mme. Cosima keeps her resemblance to her father in an 'immoderate' nose and mouth and an excessively lean figure."

## Poetizing the Pops

Louis C. Elson, the amazingly versatile musical editor of the Boston Advertiser, has immortalized the season's opening "Pop" concert in his town, by giving it this poetical send-off:

The curfew tolls the knell of parting day,  
The clock's an hour ahead, but daylight stops,  
And as night falls we gladly wend our way  
To hear the opening concert of the Pops.

Now fade the music puzzles from our sight,  
And Strauss, with Schoenberg, in oblivion sinks,  
Sousa and Herbert now impart delight,  
And music soft mingles with softer drinks.

The boast of Gericke, the pride of Paur,  
And all that Fiedler, all that Muck e'er gave,  
Await alike th' inevitable hour,  
When Boston turns to Pops from music grave.

From Tannhäuser to Anheuser we glide,  
From Richard Strauss we go to him named John,  
And for the season we have laid aside  
Even the mighty Beethoven of Bonn.

Full many a gem of purest ray serene  
The lists of our symphonic programs bear,  
But now the season's done, then shift the scene,  
And let's enjoy a healthy change of air.

## A Valued Tribute

The MUSICAL COURIER is not given to singing its own praises, and it does not, as a rule, print all the eulogistic letters it receives from its readers. However, we feel inclined to publish the attached, from a person very well known in the musical affairs of our land:

MY DEAR MR. LIEBLING:

I have just finished reading the MUSICAL COURIER, and feel impelled to express the satisfaction it gave me to

note in your editorial columns a spirit of fair mindedness and sanity that is very generally wanting these hectic days in most other publications.

At a time when an easy popularity can be won by simply spitting on the unfortunate in the public pillory, it is reassuring to know that there are still some who are ready to do honor to what has been worthy and fine in the musical life of this country, though it has now fallen into disfavor.

And please go on touching up the "mob music" so insistently urged on us. Is there nothing for us to do except yelp with the pack? It is a dreary outlook, isn't it?

## The King and the Kaiser

Under the above caption we published some stirring verses by Clyde B. Wilson a fortnight ago in which he describes how Sousa will lead his "Stars and Stripes Forever" when the Americans march into Berlin.

The thought is not far fetched. We recall that in 1902 or so we were standing with Nahan Franko at the intersection of Friedrich Strasse and Unter den Linden, in Berlin. It was Sedan Day, and the Emperor and his guard of honor were parading home from the gala maneuvers at the Tempelhofer Field. The cortège came toward us, through the Friedrich Strasse, to the strains of Sousa's most famous march. Suddenly we heard another band, and observed a regiment of infantry approaching us from Unter den Linden. Their music, too, was "The Stars and Stripes Forever." The Emperor's party stopped to let the others pass and the two band leaders managed to get the American march into unisoned rhythm. Franko remarked—it was 1902—"They have the best army, but we seem to have the best military marches." Now every one is agreed that we have both.

## Voice and Verse

William F. Kirk, the tuneful lyricist of the New York Evening Journal, is a great friend and admirer of Reinhard Werrenrath and when he read recently in the MUSICAL COURIER of a certain proud honor paid that American baritone, William F. wrote the following:

In the MUSICAL COURIER, out today,  
I see you are booked for the operay;  
And why shouldn't you go over the top  
As fast as a Frenchman, as well as a Wop?  
A good Yankee singer, it seems to me,  
Is as good as a furriner ought to be;  
And I'll be there, a-craining my neck,  
When you sing in "Carmen" and "Faust," by heck!

Be very careful about your rep—  
An opera singer must watch his step.  
When you are tempted to have a lark,  
Remember \* \* \* \* \* and Central Park!  
You know \* \* \* \* \*'s one dark page  
Was written one day near a monkey cage;  
So keep your head, just keep your head,  
And believe me, kid, you'll knock 'em dead!

## Variationettes

Margaret Matzenauer does not sing German, or as friend Donaghey says graphically in the Chicago Tribune: "She has, like Farrar, combed the kraut from her catalogue."

In the same paper, B. L. T. wins our fortissimo "Hear, hear" by writing: "A sunny colleague refuses to believe that the campaign band is as bad as it blows. It is a charitable thought, covering a multitude of dissonances, but the campaign band is every bit as bad as it blows. It is bad collectively because it is worse individually. One horn may be bad, two are not so bad, three become unendurable, a dozen are a mild affliction. Band players are seldom lynched because they play in groups. It is only when they practice individually that they invite destruction." B. L. T. should have heard that campaign cornet across the street from the MUSICAL COURIER offices.

"The boom of the Liberty engine," declares Current Opinion, "will play foreign music over German cities."

Let us not be guilty of gas attacks against art, no matter what its nationality.

James Gordon Bennett was a big man in everything except his attitude toward musical and theatrical critics on his paper. He would have no criticism in the New York Herald. He wished all concerts and plays "reported," and "boosted" pleasantly if at all possible. In our hearing he said on one occasion: "The dressmakers are not interested in the music department, but the women who read about music are interested in modes." Let us see what happens on the Herald hereafter.

Low visibility marks Schumann, Schubert and Brahms songs on our vocal programs, but pianists continue to perform those masters. We confess

we are puzzled at the distinction. If Schubert's "Hark, Hark, the Lark" may be played publicly on the piano in the Liszt arrangement, what is the objection to its being sung—in English?

When the new loafers' law goes into full effect in New York City, the police will kindly unearth the gentlemen who constitute the paid clique at the Metropolitan Opera House and make them use their horny hands at some form of labor that might help the war.

Submitted by J. C. Breil: "When Houdini made the elephant disappear in a cabinet, at a performance in the Hippodrome the other night, Constance Balfour, the lyric-dramatic soprano, turned to her companion and said: 'A good job for Houdini would be to get hold of the Kaiser and make him disappear.'"

"The only point I see to Reger's works," lead-pencils M. B. H., "is counterpoint."

"When the management of the San Francisco orchestra asked Olga Steeb what concerto she could play and how long it would take her to prepare for the concert, she replied that she would give them a choice from a dozen and play it as soon as she could pack up and go to 'Frisco. Are there a dozen more pianists in the country that could promise—and fulfill—as much?"—Los Angeles Graphic.

There seems to be an invisible music dictator.

Aside from the fact that the reorganized Detroit Orchestra is to be enlarged considerably, that it has ample funds with which to secure the best available players, and that Ossip Gabrilowitsch is to be its permanent conductor, other good news is to the effect that his contract there allows him ample opportunity to fulfill also most of the pianistic engagements which his keyboard clientele all over the country is sure to insist upon in spite of his new call to high baton activity.

In Cyril Scott's book, "The Philosophy of Modernism," he says: "Tell me what newspaper you take, and I'll tell you what composers you admire."

If ever the uselessness of criticism was demonstrated in our own day, the case of Debussy is a shining example. He was scorned universally by the critics as soon as he became original, and it was only after the public accepted him that the scribes discovered the merit in his music.

Fitzhugh Haensel  
Dates don't cancel.  
—F. L.

Lep Godowsky,  
Lep Stokowski.  
—Lep Goldman.

Among the chosen  
Is Max Rosen.  
—Fiddler.

Henry Hadley  
Ne'er writes badly.  
—F. D. A.

Variations  
Tries my patience.  
—M. E.

Ours, too.

Any musical editor, or other person, who, in spoken statement or written inuendo, impugns or even questions our undiluted Americanism is a damned Ananias, and may, at his pleasure, hear us tell him so.

LEONARD LIEBLING.

### RAPID OPERA

Harry Davis, of Pittsburgh, has done something unique in the operatic field. He has created a company and started a season all within the space of a week. One week ago today (Thursday), Mr. Davis had a booking for his Alvin Theatre, in Pittsburgh, canceled. "All right," said Mr. Davis, "I'll put in my own company." Just why Mr. Davis' mind turned to opera, we do not know, but it did. On Friday morning, May 17, Mr. Davis arrived in New York and on Saturday evening, May 18, a good portion of his company left New York for Pittsburgh. Mr. Davis sought the assistance of Fred Roycroft, an expert in the assembling of companies, and the organization was put together in record time. It is

to open this evening with "Carmen," exactly one week after its formation was determined upon. And, as a glance at the list of artists given upon another page of this issue will show, it is as good a company as has ever been assembled in America to give opera at regular theatre prices—and far better than most. Of course conditions favored the promoters at this time, with practically all operatic artists disengaged, but the lesson to be learned is that those stories of the difficulty—in fact the impossibility—of finding capable operatic artists in America, as related by certain foreign impresarios active in this country, are proved false and ridiculous when an energetic American says to himself "I'll have an opera company"—and has it.

Further, it is a very encouraging sign for the future. Now that Mr. Davis, of Pittsburgh, has taken this step, he is sure to have put an idea into the head of Mr. Brown of Savannah, Mr. Jones of Milwaukee or Mr. Smith of Denver which will some day blossom into the form of a local operatic season for those cities and a score of others.

### WHAT THE JURY THINKS

Now that the musical season is pretty well over, the jury is disagreeing on facts instead of on opinions. For instance, it is an undoubted fact that Mme. Fremstad was not able to appear at a concert at the Brooklyn Academy last Sunday evening, where she was scheduled to sing. But just what happened is hard to find out from the papers, as a glance at the following will show:

#### *The World*

Mme. Fremstad, standing behind the scenes, suddenly became ill. Lieut. Cambie and her maid assisted her to an auto.

#### *The American*

Mme. Fremstad appeared on the stage, but was unable to stand. Two attendants escorted her to her dressing room.

#### *The Times*

The singer appeared at the music hall apparently in good health, and said she was indisposed a short time before she was to sing her first number. Some persons in the audience thought Mme. Fremstad's indisposition might have been aggravated by the small audience, the house being about half filled.

#### *The Sun*

Every seat in the big auditorium was occupied.

Now, if you have obtained a very definite idea of events at the Brooklyn Academy, transfer your attention to the following—three headlines which give the result of the auction sale of boxes for the monster Italian Red Cross benefit that is to take place at the Metropolitan Opera House on May 24:

#### *The Sun*

Italian Red Cross box sales, \$9,000.

#### *The Tribune*

\$10,475 raised for Italian Red Cross.

#### *The Herald*

Sale of opera boxes yields \$30,000 for Italian Red Cross. If we were the Italian Red Cross authorities, we should buy a pair of rose glasses and subscribe to the Herald.

### ELEVEN—COUNT THEM!

The MUSICAL COURIER has just unearthed a deep, dark plot on the part of a famous operator to corner a new market and, when it is safely cornered, to create a new trust. In the fear of hindering the negotiations before they are complete and getting in bad with the operator, this paper refrains from giving the full details of the operations now in progress, but it may be said that the operator's name is Gi-lio Gati-Casa-za, that the trust he is organizing is to be called the M-trop-lit-n Op-ra Com-any, and that the market now in process of being cornered is the t-nor market. It is understood that options on the following subsidiaries have been obtained already; in fact, negotiations have been concluded with most of those named in the following list:

|                     |                     |
|---------------------|---------------------|
| Enrico Caruso       | Charles Hackett     |
| Giovanni Martinelli | Rafaelo Diaz        |
| Hipolito Lazarro    | Edoardo di Giovanni |
| Giulio Crimi        | John McCormack      |
| Fernando Carpi      | Morgan Kingston     |
| Paul Althouse       |                     |

Eleven!—count them—eleven!

### MUSIC AND MILITARISM

In the Boston Transcript of recent date, one reads:

At a time when fanatical and hysterical insistence banishes Wagner's operas from the American theatre and is beginning to threaten the music even of Bach, Mozart and Beethoven in the concert hall, it is amusing to note that Sir T. Beecham has lately reproduced "Tannhäuser" in London before applauding audiences and reviewers. The revival of Wagner's opera is indeed the "clou" to his current season at Drury Lane. Some of our wartime fashions we take readily enough from the English, but seemingly not those of music.

### HOW TO ADVERTISE?

We put the question mark after the foregoing caption because, although we are expert in everything that applies to advertising, we find ourselves sometimes in disagreement with other persons who have every right to consider themselves judges of what constitutes effective advertising for musical purposes.

Every intelligent advertiser will agree that the kind of advertising you do depends on the nature of the thing you advertise. That seems almost an elementary proposition, does it not?

However, we often come across almost utterly unknown artists who insist on advertising themselves as though their names are known from Pittsburgh to Pekin, and also we meet world renowned artists who advertise themselves as though they are beginners. That is not modesty; it is stupidity, stupidity nearly as dense as that of the extreme kind of celebrity who imagines that because one enjoys a practically universal reputation, one does not have to advertise at all.

An advertising manager has all sorts and conditions of clients, and he learns as much from their mistakes as they gain through his concentrated wisdom.

Some artists prefer permanent standing cards in the Musical Courier, on the supposition that such serve as excellent reminders and also as a reference for the address of the advertiser. They are right.

Some artists do not care for the permanent card, but believe in making their advertising display one whole page at a time. They are right.

Some artists contract for several pages, or less, or more, and use them in making one-half, one-quarter, or one-eighth page displays frequently. They are right.

Some artists quote one or two line newspaper extracts about themselves, and use as few as possible. They are right.

Some artists quote entire newspaper articles about themselves, and use as many as possible. They are right.

That is, all the separate theories are right as such, but they are not always right in the cases to which they are applied by the artists.

Recently a well known manager used a page of fine print press reviews in the Musical Courier about a well known artist. He caused facsimiles to be made of the page and sent them to all the local managers, asking them whether it is the form of advertising they like. He received many replies, but the one he liked best was from a woman who manages a large concert course in an important city. She writes:

"One brief, snappy criticism of an artist, in large, plain type, is of interest. The fine print page you used is wearisome. No successful local manager has the time to read it, and it is doomed to the wastebasket before reading. An attractive photograph, a brief biographical sketch, the nationality of the artist, and brief criticism is all I care to see."

The manager who received the aforementioned letter says to us: "If you could bring this communication to the attention of your readers it would mean a great many hundred dollars saved on the setting up of type."

Of course, the Musical Courier does not care to save in this matter, and wishes to please its advertisers. But time and again such displays are mere waste, and short, pithy quotations and a few telling captions would do the work just as well.

Type, spacing, arrangement, originality of form, are important in making an advertisement effective in the way of attracting attention and bringing profitable results. All such matters are difficult problems for those unversed in advertising technic, but they are easy for the Musical Courier corps of advertising experts. Come in and consult before starting your season's campaign. Advice will be given cheerfully and freely—freely in the sense of gratis.

## THE BYSTANDER

## G. S. the K., Nonsense, Cyphers, and Bicycles

Le Courrier Musical, of Paris, had something to say in a recent number about the national hymns of the various allied countries and confessed itself ignorant of the origin of "God Save the King." That was no confession to be ashamed of, for everybody else is ignorant of the real origin of "God Save the King," even the king himself. But some reader of the Courier knew all about it and wrote to that paper as follows:

"God Save the King" originated in France. Every time that Louis XIV entered the chapel of Saint-Cyr, the whole chorus of noble pensionnaires sang this motet, the words of which were the Superior (of the chapel) and the music by Lully:

Grand Dieu, sauvez le Roi;  
Grand Dieu, vengez le Roi;  
Vive le Roi!  
Que toujours glorieux,  
Louis victorieux,  
Voie à ses pieds ses ennemis  
Toujours soumis.

Handel, visiting Saint-Cyr, heard this air and was very enthusiastic over its majestic effect and the strength of its very simple orchestration. He demanded permission to copy it and offered it to George I of Hanover, who conferred a generous pension on him on account of it.

Well, who knows but that the cock-sure correspondent is right? Answer, nobody—for the real origin of the tune has never been firmly established, although Henry Carey is generally blamed both for the original words and the music, which are thought to have been sung in public for the first time in 1740 and to have been published in 1742 or 1743; but there is a tune in an old MS. book dated 1619, attributed to "Dr. Jan Bull," which, though in the minor, could at least claim to be a great grand-uncle of "G. S. the K.," and a lugubrious Scotch carol even older (1611) that can prove strong rhythmical kinship with the English national hymn. Lully's claim, so confidently advanced by the French writer, rests on a very slight foundation, though the tune was known in France very soon after its English introduction and appears in "La Lire Maçonne" of 1766. And the great Handel's name appears never to have been connected with it until this instance.

\* \* \* \* \*

This thing of making a connected story out of a series of titles with the aid of a few joining phrases is pretty old. I think it was invented by some man who had to do the theatre page on a Sunday paper "on space" and ran short of material one week. He took the titles of all the plays in town and patched them together so as to make some nonsensical sense. Bainbridge Crist, the composer, was surprised to receive a similar bit of nonsense, made up from the titles of his songs and sent to him by some unknown admirer. In this case that statement happens

## MUSICAL COURIER

to be the truth. The admirer was quite unknown to Mr. Crist and the contribution a genuine one. Incidentally, Crist has written and is writing today some of the best songs ever turned out by an American. The bit of nonsense which follows would, by the way, make an excellent recital program all by itself, were the songs sifted out and resorted a little.

\* \* \* \* \*

"Tell Me," "If there were Dreams to Sell" and you had "Nothing to Do," would you wander some "September Eve" on "The Lost Path" "To Arcady," where "The Little Old Cupid" makes companions of the "Butterflies," and there "In Memory" sing "To Columbine"? or would you sing your song "To the Water Nymphs" while "The Little Bird" carols to "Four Ducks on a Pond"?

Or would you go with "Mistletoe" to "The Window" of the "Girl of the Red Mouth"? That would be "Like April's Kissing May," no doubt, but "I Can't Bear" it!

Wouldn't you, if you knew there was "No Limit"—wouldn't you rather come in the "April Rain" to "Some One," bearing with you "Roses" from the "Shower of Blossoms" of "Yesteryear"?

\* \* \* \* \*

As the Bystander happens to know, that unofficial figure of \$30,000 a year for the Gabrilowitsch salary as leader of the Detroit Symphony, isn't more than a few cents out of the way. Mr. Gabrilowitsch, who had to consider the fact that his career as a piano virtuoso will practically have to be abandoned for several years and then begin all over again anew, if he finally relinquishes the conducting field, set a high figure and it was accepted. Evidently, however, delightful Philip Hale is a bit sceptical, for he said in the Boston Herald the other day: "It is said that Mr. Gabrilowitsch will receive \$30,000 for his work with a stick next season. This reminds us of the Pianist Rosenthal's reply to a Viennese colleague, who asked him: 'How much do you think I made on my last concert trip?' 'Half as much.'

"The manager of the Detroit Orchestra is Mr. Cyphers. Is the name auspicious?"

\* \* \* \* \*

How little one knows even about good friends. Take Hugh Brown, for instance, the always busy, always cheerful superintendent of the Metropolitan Opera House. It was only by accident that I discovered he used to be a champion among amateur bicyclists. In 1910 he set the indoor mile record on a flat floor at 2:21; and the same year the five mile indoor flat floor record at 12:14, where they have stuck ever since. Then there was a twenty-five mile road race that he did in 1:2:62/5, which is what I should call hurrying. Hugh started in life at a *wee* too soon not far from Edinbrirr but came here as a mere youngster and is one of the warmest Americans and pro-Allies I know of, though they do say that he is a little suspicious of Servia.

BYRON HAGEL.

## WARTIME AND MUSIC ANECDOTES FROM GERMANY

First of Two Articles by Blanche Slocum

I have been asked to write something of my experiences in Germany, especially those pertaining to music and musical life there. When I left in January, I found music to be one of the few things that seemed to be thriving (or at least that was the case in the large cities like Munich and Berlin). The opera houses and concerts were filled to capacity; one saw many soldiers and officers in uniform as they are admitted at reduced rates. I also was highly amused when in Berlin, to see so many portly looking Turks sitting in the choicest boxes or strutting about proudly at the opera accompanied by high army officers or officials. Social functions were at a stand still as it is considered bad form to make merry in wartime. Dancing was absolutely tabooed, hence the popularity of theatres, etc. Of course they are classed as "Kultur." It is also to be noted that French and Italian operas were as popular as ever but of course only in the German language. The languages of the Allies are very distasteful to the German people. I remember shortly before America came into the war, I attended a concert in Berlin given by Picaver, the popular American tenor of the Vienna Opera House. He sang some arias in Italian. Suddenly a man screamed down from the gallery "Singen Sie Deutsch" (Sing in German). There was a great commotion, some were looking toward the balcony and saying "Er hat ganz recht." (He is absolutely right.) Others were hissing for him to stop. He also sang some German songs and peace was restored. He ended by receiving an ovation. I know we Americans did our best. A few weeks later Mr. Picaver was again announced for a concert. The house was sold out, but at the last minute it had to be called off, because Mr. Picaver had failed to receive his passport from the Austrian Government. Whether his Italian group of songs had anything to do with it or not, I do not know.

The war spirit displayed itself in peculiar ways. Once in Berlin while living in a small apartment the landlord informed me that his tenants had sent in a complaint that I had been breaking the law. The law allowed that people could sing from nine in the morning until two o'clock and from four to ten in the evening, but if one made any undue noises at other times, he was at the mercy of the police.

One evening some American friends visited me and did some fine singing at about half past nine; immediately after, they went downstairs. Arriving at the bottom of the steps they heard screaming and wondered what the calamity could be. A neighbor was frantically calling the "Portier Frau" (janitress) to witness that we were singing after ten and she, the janitress, was as vehemently fighting back that her clock was right and it was not yet ten. I always had the feeling that American voices annoyed more than German voices. On another occasion I was in the post office reading the newspaper. It had a huge headline "America sends millions of dollars' worth of ammunition to the Allies" or something to that effect. A man looking

over my shoulder said "Excuse me, Gnädiges Fraulein, could I see the paper?" Then he muttered "Die Amerikaner, was für eine Bande." (The Americans, what a crowd.) Another time my friend and I went to hear Augusta Cottlow, the American pianist, who was assisting artist at a well known club, the other part of the program being furnished by a minister from the famous Dom Cathedral, who gave a lecture on Luther. After the entertainment, while waiting in the crowd for our hats, a gentleman said to my friend, "I wish all the English would starve to death." She suggested to him that that was not very Christian and he thought a minute and said "No, that's so, I don't wish that exactly, I wish they would nearly starve to death."

At a concert given by a well known singer, my American friend and I were discussing the singer in whispers, when I noticed a lady almost leaning on my shoulder in her effort to hear what language we were speaking. She suddenly burst forth with "Will you please stop talking that dreadful language?" I said "I never knew a language could affect any one like that." She remarked that people speaking that language had killed her husband and son. Hoping for a little sympathy, I turned to a meek looking little lady on the other side of us and asked her if she had been so disturbed. She glared at me and said: "Yes, if the lady had not spoken, I would have, for I was incensed at the sound of English." ("Ich war direkt empört.") The atmosphere at this time became too warm for us and we left the concert.

Agents used to say to me, "How unfortunate that you are an American. Have you not a little German blood? If we could call you a German-American they might let you sing here," but I told them that I would have to disappoint them. There was no German blood on either side of my family. Therefore the problem could not be solved in that way.

I knew several German musicians who had been in America. One who was in town on furlough said to me, "Was I not a fool to come back here? I adore America. I tell the boys how much money I earned over there and they can hardly believe it." I knew a singer over there who had sung in opera here and was very bitter, always complaining about the food. He used to say to me, "Ach! if I was only in America! Why did I ever leave?" Another very famous singer, one of the idols of Germany, said to me, "Do you think they will take me in America? That is one of the ambitions of my life."

The Germans are not sober against the French as against the English, but they believe in boasting their wares. One day I went into a book store and asked for a French fashion book. The girl bristled up and retorted with pride, "We have German styles and they are good enough for anybody!" In closing, I would like to say that the best cure for disloyal Americans would be to live in Germany in wartime.

## I SEE THAT—

Ruben Davies, the young concert pianist of Fort Worth, Tex., has resigned his position in the Texas Women's College to enter the army.

Eugen Ysaye and Mischa Elman are to play at the big benefit for the Red Cross in Cincinnati this week.

Arthur Nevin, the composer, was entertained recently by members of the Zoellner Quartet at their home in Hollywood, Cal.

Charles M. Schwab, in appreciation of John McCormack, said: "He is a great artist—one of the greatest living—but, great as his art, his heart is greater—and greater still than his heart is his patriotism."

Ella Della, a new composer of melody music, has been introduced to the tonal world by Leo Feist.

Blanche Slocum, a dramatic soprano well known in Europe, will make her American debut next season.

George Barrère resigned from the New York Symphony in order to devote his entire time to his own artistic children, the Barrère Ensemble, the Trio de Lutece and the Little Symphony.

Mme. Soder-Hueck, the well known New York vocal teacher, will offer a summer course at her Metropolitan Opera House studios.

Pauline Donalda, the Canadian soprano, and Mischa Leon, the tenor, who have been singing together in the spring opera season at Monte Carlo, are to be married in Paris this month.

Helen Stanley will appear on May 23 at the Hippodrome Red Cross benefit.

Fay Evelyn will begin rehearsals for another new Shubert play, in which she will take the leading role.

Jacques L. Gottlieb conducted the Brooklyn Community Orchestra on May 18, for the benefit of the American Red Cross.

Riccardo Stracciari, baritone of the Chicago Opera Association, made his first appearance in Cleveland, Ohio, on May 2, for the benefit of the Italian war orphans.

Gaylord Yost, American composer-violinist, plans to present American compositions on all his programs. Christie Langenan will be heard in a song recital on Saturday afternoon, May 25, at the home of Mrs. Cornelius Vanderbilt, for the benefit of the Red Cross.

Isolde Menges will tour the United States next season. Mabel Garrison and Lambert Murphy triumphed at the Richmond (Va.) May festival.

Edwin Schneider will coach in New York City during June and July.

The most delightful experience of Florence Hinkle was a series of concerts given at Camp McArthur.

Olga Samaroff, noted pianist and wife of Leopold Stokowski, contributed to the war chest.

Harold Land, baritone, has enlisted in the navy, and is now stationed at the Brooklyn Navy Yard.

The tenor, Umberto Sorrentino, was unable to accept an offer from Manager Bracale to sing leading roles opposite Barrientos in his Porto Rico season.

Olive Nevin, during her recent stay in New York, was very busy helping to drive the Liberty Loan "over the top."

Havana tendered a complimentary luncheon to Cleofonte Campanini, general director of the Chicago Opera Association.

Galli-Curci's arrival in San Francisco caused a furore of excitement.

The Indian mezzo-soprano, Tsianina, has been using songs issued by the White-Smith Music Company in her recent concert work.

Theo Karle, concert tenor, will leave for Camp Lewis, May 25.

Mme. Schumann-Heink formally opened the new Y. M. C. A. Amphitheatre at Camp Dix, N. J., last week.

Mr. and Mrs. Herman Spieler, New York, have just celebrated their twenty-fifth anniversary.

While en route to Ann Arbor, Claudia Muzio, prima donna of the Metropolitan Opera, sang and sold War Savings Stamps at Hotel Statler, Detroit, Mich.

Nahan Franko has opened his annual famous concert season at Willow Grove (Philadelphia).

Alice Nielsen will close her concert season at Augusta, Me., on May 28.

Sergei Klibansky has been appointed vocal director of the American Institute of Applied Music.

General Pershing took lessons in drumming at West Point from Charles Rupp, of Newburgh, N. Y.

Margaret Jamieson is to be under the management of Walter Anderson.

Arthur Penn's "The Magic of Your Eyes," published by M. Witmark & Sons, New York, is being sung in almost every city of the United States.

Namara, called "the patriot of the moment," sang in aid of the Thrift Stamp Campaign on the steps of the New York Public Library and in other numerous big war drives.

Arthur Hartmann's article on Debussy is one of the most fascinating ever published.

Mano Zucca has dedicated a new song to Irene Williams. Charles Hackett, the distinguished tenor, will sing at Buenos Aires this summer.

Mischa Elman received tremendous applause at his first recital in Santa Barbara, and aroused enthusiasm at his annual concert in Seattle on May 2.

May Beegle is managing a course of concerts in memory of Lina Esther Palmer.

The Operatic Quartet—Frances Alda, Carolina Lazzari, Giovannini Martellini and Giuseppe de Luca—made its first appearance at Toronto on May 13 with tremendous success.

Pittsburgh is to have a summer season of grand opera at the Alvin Theatre, beginning this week, with a splendid company.

The National Conservatory bill will come up for consideration by the Educational Committee of Congress on June 17.

J. H.

## GABRILOWITSCH TO GET \$30,000

Detroit Conductor's Salary Highest Ever Paid a Symphony Leader—He will Continue to Fill Pianistic Engagements

The news that Ossip Gabrilowitsch has been appointed conductor of the Detroit Orchestra now is known all over the musical world, and has given general satisfaction, for it is felt that he is the right man in the right place.

Just after Gabrilowitsch had signed the contract with Harry Cyphers, manager of the Detroit Orchestra, a MUSICAL COURIER representative called on the artist and asked him a few pertinent questions.

"Is it true, as reported, that you are to receive the largest salary ever paid to a symphony conductor?"

"That is for you to say. There seems to be no secret about my salary as the newspapers already have discussed it. I am to receive \$30,000 per annum."

"Doctor Muck had only \$28,000 in Boston. Therefore there is no question that your honorarium is the largest."

"Why speak of money? Let us discuss art."

"How many concerts are you to lead next season?"

"There will be a season of twenty-eight weeks, beginning the last week in October and ending the last week in April. We will have fourteen pairs of symphony concerts and fourteen 'Pops,' and doubtless there will be forty to fifty out of town concerts."

"That will occupy all your time, will it not? That is bound to be a grievous disappointment to your large clientele all over the country which expects to hear you as a pianist."

"But you are mistaken. One of the great joys of my work in Detroit is that it will enable me to keep on with my career as a pianist. The executives of the Detroit Orchestra realized my predicament and with the greatest leniency and consideration permitted me to fulfill such individual concerts as may come to me, in the intervals be-

tween my regular duties in connection with the orchestra. They even went so far as to suggest that the assistant conductor could lead the 'Pops' whenever I am likely to be away."

"That is splendid. Have you made any plans for the repertoire of the orchestra?"

"I am busy in that direction now. Of course we shall produce the classics and other standard works in the regular symphonic list. I shall endeavor to procure also all the available novelties of the best order. All possible attention and encouragement will be devoted to American composers."

"Are you making many changes in the personnel of the orchestra?"

"We shall endeavor to retain as many as possible of those Detroit players now with us. The vacancies will be filled by the best available men wherever I can find them. William G. King has been reengaged as the concertmaster."

"Of course you look forward with pleasure to your new post?"

"Not only with pleasure, but with positive and most expectant delight. I always have loved conducting although I loved the piano no less. When I gave my Munich and other European orchestral concerts (1910-1914) I used to envy conductors who had permanent leadership positions, but I never could settle down any-



OSSIP GABRILOWITSCH,  
The noted pianist and conductor, who has  
just been selected to lead the Detroit  
Symphony Orchestra.

**"AMERICA FIRST"**  
**ANNIE LOUISE DAVID**  
Was born in AMERICA. Educated in AMERICA.  
Uses a Lyon & Healy Harp made in AMERICA.  
Is making a specialty of playing at her recitals  
compositions by AMERICAN composers, the  
principal one being a Concerto for harp solo and orchestra,  
by Margaret Hoburg. You are now booking through  
AMERICA under AMERICAN Management of  
Lee Keedick Lecture and Musical Bureau  
437 Fifth Avenue, New York W. C. Glass, Booking Manager

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**OLIVE NEVIN**  
SOPRANO  
"She sings, apparently for the sheer joy of it, and  
it is a joy to hear her."—The Milwaukee Journal.  
A note of appreciation from the Woman's University  
Club, New York City  
My dear Miss Nevin:  
Thank you once again for the charming afternoon  
you gave the club yesterday.  
Your program and your lovely voice just  
filled the spring of the year and satisfied us  
as few other things could at this particular  
time. We are so grateful to you!  
With deep appreciation and a hope that we  
soon meet again,  
Yours with many thanks,  
HARRIET CHALMERS FORD  
(President)  
March 31st.  
Available for 1918-1919  
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Summer Address: OLIVE NEVIN  
Sewickley, Penn.  
Western Representative:  
MAY BEEGLE  
Union Arcade, Pittsburgh, Pa.  
New York Representative:  
HELEN LOVE  
1 W. 34th St., N. Y. City, N. Y.

where to hold such a desk, for I saw no way to combine the virtuoso and baton activities. Now Detroit has made this possible and I am unspeakably happy. Detroit has been more than kind to me; it has been princely. I shall give of my very best to that great, throbbing, ambitious, enterprising city. It has done wonders in commerce and it will do wonders in art. See whether I am not a good prophet."

"What are your war ideals, Mr. Gabrilowitsch?"

"I have stated them in an open letter to the newspapers. I love and have loved, this country ever since I first set foot on its soil, eighteen years ago. I owe to America a big debt of affection and gratitude. Here I have found my wife—the daughter of one of America's most cherished and beloved citizens. Our only child was born here. Nowhere has my art been more generously appreciated than in this country. Most of our best and dearest friends are Americans. I have contributed and am contributing to war charities and have bought Liberty Bonds. I shall devote one half of my professional earnings to the American Red Cross. When war first broke out in 1914 between Russia and Germany, I had my doubt which one was more to blame. I knew the Czar's autocratic regime, and I knew Germany's imperialistic ways. Now, however, after that country's procedure in my native Russia, in Ukrainia, Finland, and Rumania, I have no doubt as to what Germany had in mind all the time regarding conquest. My ideas in regard to the Czar have been proved correct. I am pro-Russian and anti-Bolshevik. But at all times I have been and am pro-American."

## Gottlieb Conducts Community Orchestra

A concert was given at the Guild Hall, United Neighborhood Guild, 176 Nassau street, Brooklyn, on Saturday evening, May 18, for the benefit of the American Red Cross. Jacques L. Gottlieb conducted the Brooklyn Community Orchestra in the following program: "The Star Spangled Banner"; overture, "Magic Flute," Mozart; "Chanson sans parole," Tschaikowsky; dances from "Henry VIII," Friml; "Russian Romance," Gretchaninoff; "New Hymn of Russia," dance from "Bartered Bride," Smetana, and "America." A reception and entertainment followed.

## Muzio Sings and Sells in Detroit

Claudia Muzio, the soprano prima donna of the Metropolitan Opera, while en route last week to Ann Arbor to sing in the May festival there, sang and sold war saving stamps in the lobby of Hotel Statler, Detroit, Mich.

Miss Muzio appeared on the mezzanine balcony shortly after 7:30 o'clock and sang "The Star Spangled Banner," while the crowd on the balcony and in the main lobby, the men with uncovered heads, listened in reverence to such singing of the national anthem as is seldom heard.

So insistently was Miss Muzio encored that she responded with "The Marseilles," sung in French. Immediately after the singing of the second number Mrs. A. C.

**MARY HISSEM DE MOSS**  
Who has been featuring Hephzibah Kendrick's new song, "America's Battle Cry," which is dedicated to the U. S. soldiers and sung to the tune of "Dixie." This song has been acknowledged with appreciation by many prominent people, including Mrs. Woodrow Wilson, Frances Alda, Oscar Saenger, Major-General Adelbert Cronkhite and Leonard Wood, Secretaries McAdoo and Baker, etc. Mme. de Moss recently sang the song with great success at Camp Dix and Camp Upton.

Dunk, chairman of the women's war savings committee, made the presentation of a silk American flag to Miss Muzio.

Miss Muzio twice kissed the flag and descended to the lobby, where she sold more than \$1,000 worth of war saving stamps.

Incidentally the women selling the stamps made a record sale for the hotel under the leadership of Mrs. J. M. Earle. An unusually large number of girl and women volunteers garnered \$1,600 for the sale of certificates and war saving stamps.

## Nahan Franko at Willow Grove

Nahan Franko opened the famous annual concert season at Willow Grove (Philadelphia), Pa., this week, and is scoring his customary baton successes before huge audiences. The Franko orchestral repertoire consists of a judicious mixture of classic and popular numbers and that is why he appeals with his music to all classes of the Philadelphia public.

## GENNARO MARIO-CURCI

(Graduate of the Royal Academy of Santa Cecilia, Rome)

is the only private coach and accompanist of

## Madame Galli-Curci

Address for Summer, care of Musical Courier, 437 Fifth Ave., New York

**A little starving child  
brought back to life**



**because you went  
without some luxury**

All of the Red Cross War Fund goes for some relief

## MUSICAL COURIER

## Mme. Sulli to Continue Husband's Work

When Giorgio M. Sulli, the distinguished Italian maestro, died so suddenly a short time ago, the music world lost not only one of its finest musicians but a man who was beloved by all who knew him.

"The name Sulli ought never to be allowed to die," was the unanimous opinion of his many friends and faithful pupils. After careful consideration Mme. Sulli, the wife who was his constant assistant for so long in the New York studios, and who before her marriage was a successful concert and church singer, has decided to take up her husband's work where he left it off. During the summer Mme. Sulli's class will be limited, because she will devote only two days a week, Monday and Thursday, to her teaching. However, in the fall she will resume full classes in the same studios, 267 West Seventieth street, New York.

Mme. Sulli says that she will lay more stress on the placing of the voice. Too many students go ahead before they have a proper understanding of that most important factor in the art of singing. Mme. Sulli is of the same opinion as her husband: "Most of the pupils are in the dark in so far as correct breathing is concerned, and you can hear at a distance their painful inspirations."

"It is certain that the defects so commonly found can be eliminated by the true Italian method," said Mme. Sulli.

"The essential parts of the Sulli method are: (1) The necessity of a natural respiration, which is the diaphragmatic, to properly sustain the voice. (2) To relax all ten-

mers in Paris this month. New Yorkers will remember that these two artists sang Carmen and Don Jose in a special performance of Bizet's work given at the Lexington Opera House in the spring of 1917. Leon was one of the principal tenors of the ill-fated Interstate Opera Company, of Cleveland. Previous to his operatic work in this country, he sang in Montreal with the local opera company and spent a season teaching in Minneapolis.

## Where "The Magic of Your Eyes" Is Sung

"The Magic of Your Eyes," by Arthur A. Penn, published by M. Witmark & Sons, New York, is being sung practically in every State in the Union. Such a statement is all the more significant when the short time the song has been before the public is taken into consideration.

From Maine come the following words of endorsement: Your song is charming and I passed it on to the tenor of my choir, who is using it in his concert work. I am a pianist, but songs interest me. It seems strange, but I think the average song composed in this country is superior to the average piano solo—our song writers have originality but the instrumentalists are more or less imitators. (Signed) C. WINFIELD RICHMOND, Bangor, Me.

Two musicians endorse it from Massachusetts: "The Magic of Your Eyes" made a big hit at the Boston Forum yesterday. (Signed) PROF. R. W. DOUGLAS, Boston, Mass.

It gives me great pleasure and satisfaction to tell you that I have used your song several times as an encore and always with very good success. It seems always to "reach" the audience. A neighbor called me yesterday expressly to inquire the name of the beautiful song I have been singing. She said she must have it at once, as one so seldom hears a song so appealing, tuneful, tender and not ordinary. (Signed) HELEN PRATT KELLEY, Allston, Mass.

New York is represented by three people, who have written in part as follows:

"The Magic of Your Eyes" I think excellent and have been glad to use it in my teaching. I take this opportunity to congratulate you and to wish you continued success. (Signed) KARL BRENNEMAN, New York City.

I have just returned from a tour of the cantonments at Spartanburg, S. C. During my visit, I had occasion to sing your delightful song for thousands of boys. They were ever so enthusiastic about it, and, in consequence, I will sing it often. (Signed) HELEN WEILLER, Brooklyn, N. Y.

"The Magic of Your Eyes," which I take great pleasure in singing, is scoring great success. (Signed) C. CALI, New York City.

In Maryland:

I used "The Magic of Your Eyes" for the first time on the bill of which I am enclosing a copy. This performance was repeated by popular demand and the number went over big at each performance. "The Magic of Your Eyes," in my judgment, should prove as big a hit as "Somewhere a Voice Is Calling," "The Sunshine of Your Smile" and "A Perfect Day." (Signed) EDWARD J. MEKHAH, Baltimore, Md.

In Georgia:

I greatly enjoy using your song. I have given it to several pupils and shall continue to use it in my teaching. All who have heard it express a desire to have a copy at once, so there is enough to make clear to you that the song certainly strikes the proper spot. (Signed) J. OSCAR MILLER, Rome, Ga.

In Wisconsin:

I am using your song in teaching and like it very much. (Signed) LOUIS A. CONOVER, Plymouth, Wis.

I think artists throughout the country are realizing more and more that they must not sing over the heads of their listeners.

I am planning to use "The Magic of Your Eyes" in Chicago this summer. Its appeal is instantaneous and I predict a great success for it. At least ten of my pupils are studying it and it is being used on our recital programs constantly. (Signed) ELIZABETH H. GILBERT, Appleton, Wis.

In California:

My main reason for writing was to advise you of the success I have had in singing "The Magic of Your Eyes." The song seems to find particular favor with educated classes. I have sung it at many drawing room recitals and I have gotten more applause on the "Magic" number as an encore than with the programmed numbers. If I mistake not, you will find that there will be a steadily increasing call for this song and that it will last a good deal longer than the average ballad. (Signed) THOMAS ASKIN, Los Angeles, Cal.

## La Farge Studio Open During Summer

Maurice la Farge, the well known pianist and coach, will remain at his studios, 71 Riverside Drive, New York City, throughout the summer. Being gifted with an excellent tenor voice, at one time Mr. la Farge aspired to become a tenor, but his success in the coaching of French lyric singing, and in the teaching of piano, has led him to specialize in these two fields. As a singer, he won the first prize at the French National Conservatory, Paris, and, as a pianist, the first prize at the Nedermeyer School. Among the important musicians Mr. la Farge has toured with are Melba, Calvè, Amato, Clement and Thibaud.

## Mana Zucca Dedicates Song to Irene Williams

Mana Zucca has written and dedicated a new song to Irene Williams, entitled "Je veux oublier" ("I Would Forget").

## OPPORTUNITIES

FOR SALE—An Aeolian Hall date during May. Will make a sacrifice in order to get rid of part of the expense. Address "M. O." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

FOR SALE: Rudall, Rose, Carte & Co. (London) Concert Flute: Wood, Solid Silver Mountings, International Pitch. Closed G Sharp, fine condition.—Wrightson, 227 West 121st street, New York.

WANTED: Piano Teacher; man, single, draft exempt, for position in prominent

Eastern Preparatory School. Preference given to one who can also play church organ. State salary expected, and send copies of testimonials. Address: "P. T." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED, TEACHER FOR SCHOOL OR CONSERVATORY—Concert soprano and experienced vocal teacher will accept a position as head of the vocal department of a school or conservatory. Address "O. B. C." care of the MUSICAL COURIER Company, 437 Fifth Ave., N. Y.

STUDIOS TO LET—Very desirable living studios, well located on West Seventy-seventh Street near Subway Station, furnished with Steinway grand pianos, may be rented by the month or season at very reasonable rate. Address "A. B." care of Musical Courier, 437 Fifth Avenue, New York.

STUDIO TO SUBLET—An attractive, well furnished studio, situated at Broadway and 56th street, may be sublet in the mornings from 9 to 12 a. m. or afternoons from 2 to 5 p. m. Very reasonable

## CONCERT ANNOUNCEMENTS

## THE FIFTH CONCERT OF THE SOCIETY

OF

## AMERICAN MUSIC OPTIMISTS

MANA ZUCCA, Founder and President

Will take place Sunday, May 26th, at 3 o'clock  
Grand Ballroom, Hotel Marseilles, 103rd Street and Broadway  
New York

The artists to appear are

Roger Bromley, Baritone

Irene Williams, Soprano

and Dorothea Edwards, Contralto

## Reimherr's Tribute to Mme. Soder-Hueck

The accompanying letter, written by George Reimherr, the well known tenor, now in the service, to Mme. Soder-Hueck, the famous New York vocal teacher, is a significant tribute to the results obtained at her studios

Camp Upton, N. Y.  
May 11th, 1918.

Dear Madame Soder-Hueck:

As I expect very shortly to go to France with the colors, I feel before doing so that I wish to again express my appreciation of your kindly interest in my voice and career, and all the success I have had I feel is due to your splendid method and thorough understanding of the voice and its requirements.

I consider you one of the foremost voice builders in this country. Your friendly interest and sympathetic understanding has always meant a great deal to me and wherever I am, I assure you I shall always be.

Your grateful pupil and well-wisher,

George Reimherr

and to the remarkable inspiration of working with her. Not only has Mr. Reimherr been popular as a recital and oratorio singer, he has also been in great demand as an interpreter of songs by American composers. So much



GEORGE REIMHERR,  
Popular tenor and artist-pupil of Mme. Soder-Hueck,  
who is now with the colors.

of a specialist had he become in this particular line that leading publishing houses advertised him for introducing with such captivating manner and vocal ease, leading American songs.

Mr. Reimherr's vocal training was received entirely under Mme. Soder-Hueck's guidance.

arrangement can be made. All conveniences, including telephone. Address "V. D." care of MUSICAL COURIER.

EXPERIENCED French Accompanist and Coach, for four years assistant to Frank King Clark, thoroughly familiar with operatic and song repertoire in English, French and Italian, desires summer engagement with well known singing teacher, or with concert or operatic artist. Address Lina Coen, 120 West Sixty-fourth street, New York City.

## "POP" CONCERTS AT SYMPHONY HALL ENLIVEN BOSTON'S SPRING SEASON

Agide Jacchia Popular as Conductor—Fox Pupil Scores in Recital—Dai Buell  
Pleases—Laura Littlefield and Marjorie Church in Joint Concert

Boston, Mass., May 18, 1918.

Not in many years has Boston's annual season of popular concerts attracted the large crowds that flock nightly to Symphony Hall to hear the comparatively unacknowledged pieces that constitute Agide Jacchia's programs. The well liked conductor has strengthened the favorable impression that he made last year, his spirited conducting, well balanced programs and sound musicianship contributing to the esteem in which he is held by thousands of enthusiastic admirers. The listener who attends the concerts night after night cannot fail to be impressed with the earnestness that characterizes the conductor's work and with his untiring efforts to maintain the traditional policies and standards of the "Pops." Mr. Jacchia's numbers traverse light pieces seldom heard, though none the less worth while, skilfully arranged fantasias from popular operas—both serious and comic—welcome numbers occasionally found on symphony programs, and items from Wagner, which have been surprisingly well received.

### FOX PUPIL SCORES SUCCESS IN RECITAL

Sadie Presel, of Providence, a talented young pianist from the studio of Felix Fox, Boston's noted pianist and coach, won an artistic success at a recital Friday evening, May 3, in Wesleyan Hall. She was heard in the following program: Ballade in G minor, nocturne in F sharp major and scherzo in B flat minor, Chopin; chaconne, Bach-Busoni; "Jeux d'Eau," Ravel; danse, Debussy; "Nochechia," Albeniz, and waltz-paraphrase, "Artists' Life," Godowsky.

Miss Presel, who has studied with Mr. Fox for six years, is known to music lovers through joint recitals which she and her sister, Rose Presel, have given in Boston and Providence. Such a concert at Steinert Hall last season was conspicuously successful. Mr. Fox's admirable attainments as an artist are usually reflected in the work of his pupils, and Miss Presel's performances, both as to technical and interpretative ability, come up to the high standard set by her excellent instructor.

### DAI BUELL PLEASES IN BENEFIT PIANO RECITAL

Dai Buell, the talented young pianist whose brilliant performances of her interesting novelty program in Boston, New York, Chicago, Detroit and other cities this season have won her significant favorable comment, gave a recital for the benefit of the Silver Bay Fund of Boston University on Monday evening, May 13, at Jacob Sleeper Hall. The proceeds, it was announced, would be used to send girls to the summer conference of the Y. W. C. A. at Silver Bay, N. Y., in order to prepare them for larger service. Silver Bay this summer is to be an "offi-

cers' training camp." The girls will be prepared for leadership in war activities and will be helped to find the place to "do their all."

The ultra modern program arranged by Miss Buell for this occasion included those numbers which as items on her singular "novelty" program stimulated so much comment in the season just ended. It comprised Nawratil's variations on original theme, op. 7; Bach's fantasy in C minor, Gebhard's gavotte, Saint-Saëns' toccata, op. 111; Stecherbatchef's "Marionettes," Lie's "Sommerminder" and "Voorjubel," MacDowell's "rigaudon," Kwast's studies, op. 20, Nos. 1 and 6; Liszt's "Harmonies du Soir" and Liapounoff's berceuse and "Lesghinka."

Miss Buell's brilliant playing and charming presence at the piano combined to win her audience. Her enthusiasm for those pieces which she has unearthed manifests itself in their particularly spirited and understanding interpretation. Mo.

### LAURA LITTLEFIELD AND MARJORIE CHURCH HEARD

Laura Littlefield, the pleasurable soprano, and Marjorie Church, the well known pianist, gave a joint recital for the benefit of the Brookline Girls' Camp Thursday evening, May 16, at Brookline, Mass. Mrs. Littlefield has been in such demand this season that she has been unable to begin her vacation as early as usual. Recent appearances of this well liked soprano include a notable success at the graduation exercises of the Longy School, on May 5, and the choir festival by the choirs of the First, Second and Central churches.

### BOSTON ITEMS

Felix Fox, the brilliant piano coach, is to teach a limited number of advanced pupils during July and August at his studio in the Wesleyan Building.

The Oliver Ditson Company has an interesting window display which has been attracting much attention. In the center are two brown cards which read, "Bland's 'Carry Me Back to Ole Virginny' (Ditson), White's 'Ise Gwine Back to Dixie' (White-Smith), two American folksongs sung by Alma Gluck and Oscar Seagle." On the left are two photographs of Oscar Seagle and the statement, "'Ise Gwine Back to Dixie,' sung by Oscar Seagle." On the right are three photographs of Alma Gluck, and the announcement, "'Carry Me Back to Ole Virginny,' sung by Alma Gluck."

COLES.

### ARCHIBALD SESSIONS IN RECITAL

On Wednesday evening, May 15, Archibald Sessions, organist of St. John's Episcopal Church, Jersey City, gave a recital on the beautiful Austin organ there. There was an audience which filled the church to listen to the excellent program which was presented. Mr. Sessions opened with a brilliant performance of the Bonnett "Variations de Concert," and followed with numbers by Yon, Burleigh, Widor, Guilmant, Wagner and Kramer.



## MANA ZUCCA Songs

and artists who are singing them

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| Love's Coming, High, G                       | .50 |
| Persian Song, High, G min.;<br>Med., F min.  | .60 |
| Rose-Marie, High, D; Low, Bb                 | .60 |
| Tear Drops, High, Ab; Low, F                 | .60 |
| Tell Me if This be True, Med.,<br>Eb; Low, C | .60 |
| When the Day Has Flown, Med.,<br>E min.      | .60 |

The following artists are singing  
Mana Zucca songs:

|                     |                     |
|---------------------|---------------------|
| Frances Alda        | Christine Langenhan |
| Lucrezia Bori       | Giuseppe de Luca    |
| Florence Easton     | Florence Macbeth    |
| Johanna Gadski      | Leon Rothke         |
| Amelita Galli-Curci | Andreas de Segurola |
| Alma Gluck          | Vernon Stiles       |

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ARCHIBALD SESSIONS,

Organist, St. John's Episcopal Church, Jersey City, who gave an organ recital there on May 15, and Marie Tiffany, soprano of the Metropolitan Opera Company, who assisted him.

His playing throughout gave evidence of his thorough mastery of the instrument. From a technical standpoint he left nothing to be desired, and showed an excellent musicianly taste in the choice of his combinations. The audience seemed by its applause particularly to enjoy the "Deep River" paraphrase.

Mrs. Tiffany's contribution to the program included "La Procession," by Franck; Schubert's "Ave Maria" and Gena Branscombe's "Dear Lad o' Mine," the latter being re-peated. The special feature of the program was Elgar's "A Voice in the Desert." The poem, by Cammaerts, was read by Rev. Warren L. Rogers, rector of St. John's, the vocal portions were sung by Mrs. Tiffany, and Mr. Sessions played the finely made and dramatic accompanying music. The program ended with the perform-

ance by Mr. Sessions of the favorite "Pomp and Circumstance" march by Elgar.

The offering taken, amounting to \$250, was donated to Red Cross funds.

### CHARLES M. SCHWAB'S TRIBUTE TO JOHN MCCORMACK

John McCormack went to Philadelphia to participate in a great patriotic demonstration at the Metropolitan Opera House, signaling the opening of the War Savings Stamp pledge week campaign. E. T. Stotesbury, the well known Philadelphia banker and philanthropist, presided and Charles M. Schwab, the steel magnate recently appointed director of shipbuilding activities by President Wilson, was the principal speaker.

Mr. McCormack opened the meeting by singing "The Star Spangled Banner." An introductory talk by Mr. Stotesbury was followed by Mr. Schwab. Mr. McCormack then came on again to sing a group of songs; but before he could proceed Mr. Schwab left his seat and went over beside him.

"I want to thank my dear good friend John McCormack."



JOHN MCCORMACK.

said Mr. Schwab, "for coming here tonight at great personal inconvenience, and for making this meeting such a signal success. He is a great artist—one of the greatest living—but great as his art, his heart is greater, and greater still than his heart is his patriotism. Thank you, John, a thousand times, God bless you!"

Mr. McCormack blushed to the roots of his hair, and as the two men clasped hands the audience gave them a rousing cheer.

While some one gives  
life—what are you  
giving?



—think a minute

All of the Red Cross War Fund goes for some relief

ARTHUR J. HUBBARD VOCAL INSTRUCTOR

Assistants { Vincent V. Hubbard  
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**Pittsburgh Manager Announces Plans**

May Beegle, the Pittsburgh manager, made a brief visit in New York last week on her way home from Camp Lee, Petersburg, Va., leaving the metropolis on Sunday evening. She had many interesting things to say about the musical activities of Pittsburgh, one of them being that the Pittsburgh Orchestra Association will present the Philadelphia Orchestra in ten concerts. The soloists have not yet been decided upon, but as soon as announcement is made the names will be published in the *MUSICAL COURIER*. Miss Beegle also stated that Geraldine Farrar will open the Ellis concerts this season.

A most interesting course of three or four concerts is being arranged by Miss Beegle in Morgantown, W. Va. The concerts are to be given in memory and are to be known as the Lina Esther Palmer Course. It appears that Miss Palmer was on her way to New York to enjoy some musical events, and upon her return home was killed in the Pennsylvania Railroad wreck. Her uncle, who is a resident of Morgantown, has established this course of concerts in her memory, something which will give pleasure to thousands. In this connection the suggestion might be made that others follow this line of procedure rather than erect costly monuments. The concerts are to take place in the Strand Theatre and are under the management of Miss Beegle.

**Aborn Opera Opens in the Bronx**

The Aborn Grand Opera Company began a three weeks' engagement at the Bronx Opera House, New York, on Monday evening, May 20, with a performance of "Aida." The audience was of good size and manifestly well pleased with the offering. The performance was satisfactory; the orchestra seemed to have been more subdued, since the writer heard a performance last week in Brooklyn and the work of the chorus was accurate and effective.

The cast included Louise Darclee (Aida), Voscacco (Radames), Luigi Dalle-Molle (King), Joseph Royer (Amonasro), Alfredo Kaufman (Ramfis), Louis Derman (Messenger), Lavinia Puglioli (Priestess) and Marguerite Fontresse (Amneris).

**Chapter House Choral Concert**

The Chapter House Choral, Bruno Huhn, conductor, composed of 100 sisters of the Order of the Eastern Star, State of New York, gives its first concert on Wednesday evening, May 20, at Terrace Garden, New York. The soloists will be Marie Morrisey, contralto; Walter Greene, baritone; Francis Moore, pianist.

**Hans Kindler Available**

By special arrangement Hans Kindler, the first cellist of the Philadelphia Orchestra, will be available for a limited number of concert engagements next season. Kindler's art has been compared by James Huneker, the celebrated critic, to that of Knoop, Fritz Giese and Anton Hekking, who, like Kindler, came of Dutch stock. He has also been called "the Stokowski of the cello," perhaps the greatest

tribute ever paid him. He will appear as soloist next season with the Philadelphia Orchestra in the symphony series, and will be available for one or two other orchestral appearances. On the occasion of a recent appearance in Norfolk, Va., Kindler was tendered a genuine ovation.

**Malkin and Hackett on Tour with Farrar**

On May 14, Joseph Malkin, cellist, and Arthur Hackett, tenor, began an extended tour with Geraldine Farrar, soprano, under the management of C. A. Ellis. This tour comprises appearances in the following cities: Washington, D. C.; Atlanta, Ga.; Greenville, S. C.; Jackson, Miss.; Little Rock, Ark.; Fort Worth, Tex.; Oklahoma City, Davenport, Ia.; Sioux City, Ia.

**Daily Rehearsals for Bach Festival**

Rehearsals of the Bethlehem Bach Choir are being held daily under Dr. J. Fred Wolle, conductor, in preparation for the Bach Festival, to be held at Lehigh University next Friday and Saturday. The cantatas and the "Magnificat" of the first day's program, which the choir has been studying and rehearsing all the year, are of exceptional interest to the music lovers who from Okla.; Tulsa, Okla.; Wichita, Kan.; Hutchinson, Kan.;

all parts of the country will make their annual pilgrimage to Lehigh to hear the Bethlehem festival. The Mass in B minor, Bach's masterpiece, will be sung at the two sessions on Saturday.

As the book on "The Bethlehem Bach Choir," by Raymond Walters, just published by the Houghton-Mifflin Company shows, the choir was organized exactly twenty years ago. It was thirty years ago, on June 5, 1888, that the old Bethlehem Choral Union, predecessor of the Bach Choir, sang Bach's "St. John Passion" for the first time in America. This was under the direction of Dr. Wolle, the present conductor.

**Detroit Institute of Musical Art Recitals**

Pupils of Guy Bevier Williams, of the Detroit (Mich.) Institute of Musical Art, were heard recently in recitals. On Tuesday evening, May 7, at Recital Hall, Virl Foot, student with Mrs. Murphy Miller King and Guy Bevier Williams, played a graduation program of Beethoven, Chopin, Strauss-Schulz-Evler and Grieg numbers. May 3, at the same place, in postgraduate recital, Cora Milledred McCaig was heard in Scarlatti, Jensen, MacDowell, Debussy, Bartlett, Poldini and Levine numbers, and May 21, Arville Roeser, in Bach, Grieg, Juon, Kaun, Rachmaninoff and Kronberg numbers.

# GABRILOWITSCH

## AS CONDUCTOR

**A Few Excerpts To Indicate The Overwhelming Success Of His New York Orchestral Series**

"Last night he left no doubt whatever that he is one of the great conductors of the day. With a few rehearsals he achieved an ensemble of such surprising excellence that one wondered what he might not do if he had one of our great orchestras under his control regularly. Truth to tell, Gabrilowitsch achieved more agreeable results last night with the immature Haydnish First Symphony of the great master than Toscanini with the colossally Beethovenish Ninth. Superb, virile and dramatic was Gabrilowitsch's reading of Beethoven's 'Egmont Overture.' He made it a real tragedy in tones, stern and inexorable in its opening chords, soothing in the Sarabande movement, and rising to a thrilling climax after the development of the second theme preceding the coda, and in the final fanfare for full orchestra there was real exaltation. It was Beethoven rejuvenated, and the audience was wild with delight."—H. T. Finck, in *New York Evening Post*.

"Dignity of style, vitalized by warmth of sentiment, and keen musical feeling characterizes his interpretations. Those who are familiar with his piano playing need not be informed that intellectual poise is coupled with imagination in his art. It is always

a pleasure to hear a Beethoven work directed by a man who gives his attention to orchestral technique and is not concerned by originality of 'reading.' In the performance of the symphony last evening the salient features were balance and finish. The simplicity of the music was permitted to stand forth in all its exquisite youthfulness."—W. J. Henderson, in *New York Sun*.

"Gabrilowitsch led the symphony with authority, with plastic nuance, more as one man playing on the one hundred assembled instruments. The slow movement was of great beauty. The scherzo was greatly applauded, and at the end there were many recalls."—W. B. Chase, in *New York Times*.

"Any one who could make Beethoven's seldom performed First Symphony sound so beautiful and so full of life as he did is deserving of great credit. As in his piano playing, there is a poetic strain through everything he conducts, but of even greater importance is his ability to direct things so that the climaxes sound big. There was grace and poetry in

his direction of the Beethoven work, particularly in the andante movement. In the last section there was power. Again, in the overture to 'Egmont' of the same composer he gave a virile interpretation of the score."—*New York Herald*.

"Mr. Gabrilowitsch was always a conductor of romantic presence and of care and niceness in his readings. Last night he proved in Carnegie Hall the vigor that springs from his baton's thrust and with what new and vital sparkle he can charge the wine in such bottles as he chooses from the classic shelf. The last movement of the Beethoven Symphony he read and led with a delight which was quickly communicating. He had the grace of summer foliage, with feathery lightness, and yet outlined with sunlit filigree. When he came to the booming solemnities enclosed in the 'Egmont Overture' he succeeded in giving it colors which made it a broad and glowing fresco. Mr. Gabrilowitsch is a conductor who has come with a tall man's stride to the line where he must be considered as one of the close bound few who conduct with extraordinary distinction here to-day."—*New York Evening Sun*.

Mr. Gabrilowitsch has accepted the Conductorship of the Detroit Symphony Orchestra. His arrangement is such that he is available for a limited number of piano engagements for the season 1918-19.

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WHAT MISCHA ELMAN'S BOW ARM HAS DONE.

The first picture is that of the little house in Talyayev, in the Kieff district in southern Russia, where Mischa Elman was born, January 21, 1889. The other picture shows the Elman home, which he purchased at 5 Arkwright road, Hampstead, London, N. W., with Mischa and members of his family on the lawn.



## MARGARET MATZENAUER RECEIVED BY AN ADMIRING CHICAGO AUDIENCE

Columbia School May Festival—Mendelssohn Club Celebrates Twenty-fifth Anniversary—Lakeview Society Elects Officers—Sousa Opens Federation Convention With Band of 500—American Conservatory Contest—Alma Voedisch a Visitor—Local Activities—News From the Studios—Notes

Chicago, Ill., May 18, 1918.

Margaret Matzenauer, leading contralto of the Metropolitan Opera Company, was brought to the Cohan Grand Opera House by F. Wight Neumann last Sunday afternoon in a song recital. Mme. Matzenauer, who has been heard here on various occasions was warmly received by her Chicago admirers, who, not satisfied with the lengthy program, asked not only for repetitions of nearly all the songs, but clamored for more at the end of each group and again at the conclusion of the recital. Mme. Matzenauer had billed an extremely interesting program, embracing songs by American, French, Norwegian, Russian and English composers, rendered in as many languages.

The first group included Dowland's "Come Again," Morley's "Sweet Nymph, Come to Thy Lover," Caldara's largo, from a solo cantata, and Handel's "Lusingh Piu Cari." The second group was made up of "In the Steppes," by Gretchaninoff, "Sorrow of Springtime," by Rachmaninoff, another interesting song, which, like the previous one, was sung in Russian and pleased greatly. The two Grieg selections, "Why Gleams the Tear in Thine Eyes" and "Thy Warning Is Good," were given in Norwegian. At the conclusion of the group, after an encore, Mme. Matzenauer sang "The Star Spangled Banner." The third group was given in French, including "Il Pleur des Petales des Fleurs," by Rhene-Baton, Saint-Saëns' "Guigures et Mandolines," Bruneau's "La Pavane" and Staub's "L'heure Delicieuse," each sung with that mastery of style, delightful diction and wonderful phrasing always to be expected from this great artist.

The last group brought forth two new compositions by Frank La Forge, the wizard accompanist, and no less successful composer, whose "Night" and "Supplication," both written for and dedicated to Mme. Matzenauer, were among the numbers best liked, as both were redemande after prolonged applause. "Odaliske" from John Alden Carpenter's "Chinese Tone Poems" and "To a Young Gentleman" by the same composer were not quite so satisfactorily interpreted, but "The Linnet Is Tuning Her Flute," by Marion Bauer, which concluded the printed program, was rapturously received, and after many requests Mme. Matzenauer sang "O mon fils," the famous aria from Meyerbeer's "La Frophète." In the role of Fides, Mme. Matzenauer has won one of her most emphatic successes at the Metropolitan, and her singing of the most important aria in the opera was doubly a source of pleasure.

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**THOMAS N. MAC BURNEY**

ure, as it afforded the gathering an opportunity to hear the songstress at her best. The concert was concluded with the singing of "Le Marseillaise," by Mme. Matzenauer, with the audience again standing. It was one of the most interesting events of the season, not only due to Mme. Matzenauer's beautiful singing, but also to Mr. La Forge's remarkable accompaniments.

### Columbia School May Festival

The annual May festival of the children's department, arranged by Clare Osborne Reed, director of the Columbia School of Music, will be given this year in the Auditorium recital hall on Saturday, May 25. The entire day will be given over to the program, the morning session beginning at 10:30 and the afternoon at 2:30. The morning session will include a demonstration of the class work and examples of work in keyboard harmony. The harmony classes will show their skill in playing triads, chord formations, cadences and modulations. Several of the children will then show their ability in playing accompaniments to songs given by the entire class. A unique feature will be shown in the original compositions by the juveniles of the school. This gives them a foundation which will no doubt be of much value to many in later years. Marion Capps, who is studying with Louise St. John Westervelt, will sing a group of songs by Lehmann. The afternoon program will open with an overture given by the Junior Orchestra and will be followed with solos by the young pupils in the piano, voice and violin departments. The members of the orchestra are pupils from the string instruments departments.

### Mendelssohn Club to Celebrate Twenty-fifth

The Chicago Mendelssohn Club will celebrate its twenty-fifth anniversary this coming season and preparations are being made to make this a memorable year in music circles. At the annual meeting and banquet, which was held at the Chicago Athletic Club on Tuesday, May 7, the following officers were elected for the ensuing year: President, John W. Williams; vice-president, F. E. Tracy; secretary, Allen M. Weary; treasurer, John L. Lehnhard; librarian, E. A. Emery; directors, Elmer J. Crabb, Fred W. Frank, Clarence H. Nelson, Edwin C. Olson and Edward D. Roberts. Harrison M. Wild was reappointed musical conductor and Harriet Martin Snow, business manager.

### Lenska Added to Knupfer Studios' Faculty

Walter Knupfer, director of the Knupfer Studios, has added to his faculty of eminent instructors the noted contralto, Augusta Lenska, who is remembered in Chicago by her successful appearances with the Chicago Opera Association during the season 1916-1917. Miss Lenska is of Russian birth, was brought up in Cape Colony, South Africa, attended school in London, studied in Brussels and has appeared in opera in the leading opera houses in Europe. Miss Lenska has just returned from a successful concert tour through the Southern States, where she gained honors both in recital and as soloist with the Russian Symphony Orchestra, under the direction of Modest Alt-schuler.

### Lakeview Musical Society Elects Officers

At the annual meeting of the Lake View Musical Society, Monday afternoon, May 13, at the Congress Hotel, the following were elected as officers and directors for 1918-19: President, Christine Nielson Dreier; first vice-president, Mrs. William McIlwain Thompson; second vice-president Emma Menke; recording secretary, Mrs. William Jennings Sinclair; corresponding secretary, Martha Edith Boyer;

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treasurer, Mrs. Charles Strotz; auditor, Mrs. S. P. Wells, Jr.; chairman social committee, Mrs. Frank W. Pilbry; directors, Charlotte T. Sulcer Mrs. A. J. Ochsner, Mrs. Reuben G. Stowell, Mrs. S. H. MacFarland, Mrs. H. A. Seymour and Mary Wood Chase.

Preceding the election, the Lake View Society presented a program of works of the following composers of the society: Cora Willis Ware, Lotta W. Poritz, Charlotte Thearle Sulcer and Irma Taylor Wilson. Members of the society interpreted the compositions. The program closed with a group of three songs by Mrs. Ware, sung by that excellent Chicago contralto, Permelia Gale, with the composer at the piano.

### Mr. and Mrs. Herman Devries' Pupils Active

Today students from the studios of both Mr. and Mrs. Herman Devries are especially active in the professional field, doing credit to themselves as well as their instructors. Grace French, soprano and artist-pupil of Herman Devries, is to give a Red Cross concert in Tolnia, Ill., on May 27. Miss French will be assisted by several distinguished Chicago artists. The entire proceeds will be donated to the American Red Cross. Henrietta Brewster, of the "Leave it to Jane" company, pupil of Mrs. Devries, is to furnish the program for the Three Arts Club on Sunday afternoon, May 19. Mrs. Devries will play her accompaniments.

### Scaffi Grand Opera School in New Quarters

The Scaffi Grand Opera School has removed from the Lyon & Healy Building to 1428 Kimball Hall, where its studios will have ample space to take care of large classes. The school will be open all summer.

### Sousa Opens Convention with Band of Five Hundred

Opening the annual convention of the American Federation of Musicians, 500 professional musicians, representing 80,000 members of the Federation, marched here Monday. Lieut. John Philip Sousa led the band, which marched fifteen abreast and covered two city blocks. The convention continued throughout the week at the Morrison Hotel. At the opening session on Monday J. C. Molinari, delegate from Montreal, said in an address that musicians are few in Canada, most of them having joined the colors, while those who are left are registering for the new draft, which will include men from nineteen to twenty-two years of age. Several resolutions were offered and passed, committees were organized, chairmen appointed, and the real business of the convention started when these committees began to report. Among the leaders here for the convention are Joseph Weber, New York, president; Owen Miller, St. Louis, secretary; Otto Ostendorf, St. Louis, treasurer; C. A. Weaver, Des Moines; A. C. Hayden, Washington; Frank Borgel, San Francisco; H. E. Brenton, Boston; D. A. Carey, Toronto, and Mrs. E. P. James, San Diego, Cal.

### Edward Clarke Pupil Enjoying Success

Helen Rinehart, a professional pupil of Edward Clarke, has been appearing this week at the Majestic. She left Mr. Clarke's studio last summer to appear in "The Mikado" company, on the Redpath Circuit, and entered vaudeville last fall with the Maryland Singers. She has a charming stage presence and possesses a sympathetic, well schooled voice.

### American Conservatory Contest

The public contest of young pianists for playing at the commencement concert took place last Saturday afternoon at Kimball Hall, and, as usual, drew a very large audience, who followed the various performances with the keenest interest. It is but on rare occasions that one has an opportunity to listen to a program of such uniform excellence. The concertos played were as follows: The Saint-Saëns C minor and G minor, the Tschaikowsky B flat minor, the Brahms D minor, the Rubinstein D minor, the Grieg concerto, the César Franck symphonic variations and Schelling's suite fantastique. A board of three judges, Howard Wells, Eric de Lamarter and Edward Moore, chose Alice Weber, Grace Welsh and Philip Warner as the fortunate winners.

### Knupfer Studios' Recital

The program for the sixth recital of the Young Artists' series, presented by Walter Knupfer, was furnished by Agnes Blafka, one of Mr. Knupfer's most talented students. At this series Mr. Knupfer has presented his artist-pupils, all of whom reflected the conscientious guiding hand of their instructor. Miss Blafka, on each new hearing, shows the result of constant and diligent study, and should go far in her art. Her program on Wednesday evening was a most taxing one, but she came out with flying colors. The big number was the Beethoven "Appassionata" sonata. She also rendered five Chopin selections and a group comprising the MacDowell "Danse Andalouse," "Melody" (Gluck-Sgambati) and the Liszt Spanish rhapsody. Helen Dvorák, violinist, assisted with the Handel A major sonata and numbers by Friml and Wieniawski. Mr. Knupfer has every reason to feel proud of the achievements of Miss Blafka, who is a great credit to her excellent mentor.

### Louise St. John Westervelt Pupils in Fine Recital

An unusually enjoyable evening of music was the reward of those who attended the recital Thursday evening in the Columbia School recital hall by a number of Louise St. John Westervelt's pupils. A large audience was present, and the interest and enjoyment of the listeners were attested to by genuine and hearty applause after practically every number. Those participating were Gretchen Haynes, Ruth Hussey, Bess May Rogers, Opal Clark, Lillian Dobberman, Agnes Fay, Clara Mammen, Geraldine Rhoads, Marian Capps, Martha Cook, Rose Kandlik, Georgia Nettles, Anne Sullivan, Grace Wynn, Ethel Jones and Charlotte Bergh. The last three mentioned are exceptionally gifted singers and are already making names for themselves in the professional field. Each of the singers attested, both in technic and interpretative worth,

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to the splendid ability of their eminent instructor. Miss Westervelt can well be proud of her pupils' accomplishments at this recital, which was but another of those enjoyable evenings when she presents her students.

**Marie Sidenius Zendt Busy**

The season 1917-18 has been especially busy for Marie Sidenius Zendt, the excellent Chicago soprano. Engagements are already booking for the coming season, and she is active with spring concerts and recitals. On Tuesday, May 7, Mrs. Zendt gave a recital at the Goshen (Ind.) College, and on Thursday evening of this week she sang in the "Rose Maiden," in Chicago.

**Notes from the Stults Studio**

Leonard Aldridge, baritone from the Stults studio, has just been engaged by the Redpath-Horner Lyceum Bureau for a summer Chautauqua tour over the Coit-Alber circuit, as baritone in the Old Home Singers Company.

The service flag hanging in Mr. Stults' studio this week receives its eighteenth star to indicate the departure of Emory Criswell, tenor, who is called for service the latter part of May.

**Alma Voedisch a Visitor**

One of the out of town visitors in Chicago this week was Alma Voedisch, the well known New York manager, who favored this office with a visit. Miss Voedisch expects a very busy 1918-19 season for her artists.

**Viola Cole Presents Jessie Freeman Foster**

The Philistine Theatre, in the Fine Arts Building, held a large and enthusiastic audience Friday evening for the piano recital given there by Jessie Freeman Foster, an artist-pupil of Viola Cole. Miss Foster is one of Miss Cole's capable assistants, and her work on Friday evening was that of an exceptionally talented pianist who has been very well taught. She played the Bach prelude and fugue, the Beethoven sonata No. 2, a group by Schumann, Scriabin, Edward Collins, Brahms, and two Debussy numbers.

**Notes**

Under the auspices of the Bush Conservatory, Mae Julia Riley, of the faculty, presented Elizabeth Clinton in a dramatic recital of "Seven Miles to Arden," by Ruth Sawyer. She was assisted by Ursula Ryan, contralto, who sang a group of songs by Brownell, Lang, Briggs and Sanderson.

Two pupils of Eva Emmet Wycoff are in the United States Army, a tenor, who is in a machine gun company on the firing line, and a bass, who is a Jackie at Great Lakes Training Station. Miss Wycoff is planning to hold a six weeks' course of voice study in northern Wisconsin, in Ashland, this summer. A large class already awaits her.

The French Choral Society, a new musical enterprise, with Charles Lagourge, the well known clarinetist, as conductor, has just been organized. French works will be presented in the French language, and any singer who can sing that language may apply for active membership.

JEANNETTE COX.

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**ANNOUNCEMENT**

**Society of  
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was founded for the purpose of furthering American Music and Musicians.

A committee of competent judges, at private auditions, will pass on all compositions submitted which may be either in published or in manuscript form.

Those deemed worthy by the judges will be publicly performed. Artists desiring a hearing will communicate with the chairman of the program committee, Rhea Silberta, 412 West 148th street, New York, who will arrange an audition before the judges.

Composers and performing artists must be American citizens. Nothing but American music may be performed at any of the hearings or concerts.

This organization is a permanent one and will give one or more concert meetings a month at which the artists and compositions passed on by the judges will be given a public hearing. Big public concerts will be given whenever decided on by the Board of Directors, at which the artists and compositions deemed most worthy at the monthly concert meetings will be publicly exploited.

It is not necessary to be a member of the American Music Optimists in order to obtain a hearing, nor shall any expense be attached to these performances for composer or artist. It is not necessary to be a professional musician in order to be a member.

Among the judges who have already accepted are: Messrs. William C. Carl, Nicholas de Vore, Hallett Gilbert, Samuel Gardner, Charles Norman Granville, Louise Homer, Jr., Margherita Hammill, Louis Edgar Johns, Marvin Lohre, Umberto Martucci, Florence Otis, Maximilian Pilzer, Dorothy Pilzer, Elliott Schenck, N. Schildkret, Virginia Snyder, Katherine Swift, Marie Stone-Langston, Victor Wittgenstein.

Those desiring to become members will communicate with the financial secretary, Mrs. M. Gobert, 4 West 130th street, New York.

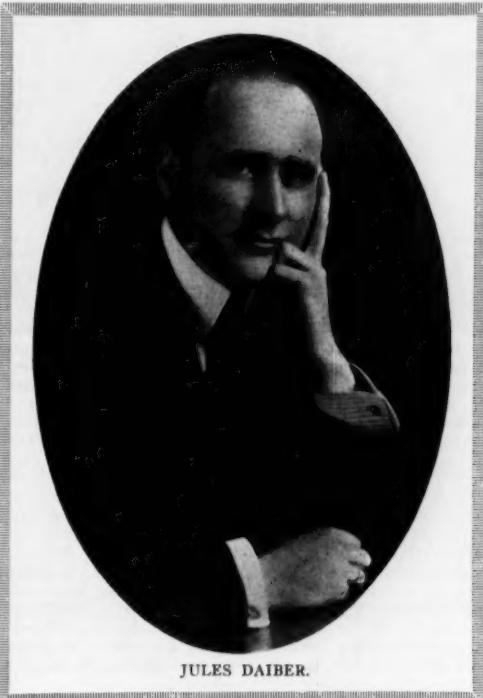
**"HONESTY, LOYALTY AND MODESTY" MOTTO OF JULES DAIBER**

Jules Daiber, formerly connected with the Chicago Opera Association, has opened managerial offices in Aeolian Hall, New York. When seen by a MUSICAL COURIER representative, he said:

"I suppose you want to know why I resigned from the position which I held for eleven consecutive years? Generally, when a person makes such a change after so long a connection, people think of all kinds of reasons. When I came to New York, my birthplace, by the way, some of these people said they knew the true reason. I had always had an ambition to go into the managerial game, but first I had to obtain some fine artist with whom to begin. This artist came in the person of Rosa Raisa. I realized that if I overlooked the opportunity, as I had on two other occasions through unpreventable circumstances, the realization of that ambition would be still further off."

**Man of High Principles**

Mr. Daiber's past experience with the Chicago Opera Association and the two years spent with the Metropolitan



JULES DAIBER.

under Dippel, will enable him to cope more easily with the new situation. In addition to speaking five languages, acquired through his former activities, he is the youngest man in the business. For ten consecutive seasons Mr. Daiber went abroad and soon became well known throughout the musical circles on both sides of the Atlantic as being a man of high principles.

"My motto," continued the new manager, "has always been this, 'Honesty, loyalty and modesty.' Of late there has been so much said in the musical papers about the methods of managers and there has been so much complaint of how their business is being run, that I started right in from the beginning to conduct my affairs on square lines. If I find that I cannot do business in that way, then it will be high time for me to shut up shop. A manager has no right to take money from an artist whom he really knows in his heart he cannot sell."

"Then you did not feel that this was a poor time to start?" asked the writer.

**Greater Need for Music**

"Certainly not," was the quick reply. "I have already had numerous letters from all over the country inquiring about dates for Rosa Raisa for next season. Now that the casualties are coming in every day, the people realize there is a greater need for music. In Europe, during the season of 1915-16, I observed that there was much favorable disposition toward entertainments of the higher class. Of course, the less artistic attractions must hope to fall off a little. In 1915, in Paris, music was going on just the same, in spite of the fact that many aeroplanes were flying over the city. The only difficulty came in the shortage of artists, which was indeed much of a handicap."

"The slump felt in musical circles this season was due, I believe, to the various demands made upon the people for war loans and appeals for charity."

**To Present Novelty**

Mr. Daiber is happy in his new surroundings and is making negotiations at the present time with a well known instrumentalist, who is not a violinist, a harpist, a cellist or flutist. He will not say anything more than that the artist is a novelty who will draw considerably in America. It is quite certain that arrangements will be completed for his appearance in this country next season.

Besides Miss Raisa, the following are also under Mr. Daiber's management: Yamada, the Japanese composer; James Goddard, Warren Proctor, Nelli Gardini, Myrna Sharlow, Forrest Lamont and Irene Polowska. Mary Garden will also be under his direction in her concert and moving picture work. Mr. Daiber says that he has great faith in the American artists.

**Believes in Advertising**

He is also a firm believer in advertising. When asked if he favored the sensational, he said:

"To a certain degree, yes! When it comes to not having the proper material to back it up, then no. In such cases both the artist and the manager suffer. I always try to keep the advertising dignified, and when an artist comes to me and places herself under my direction, the first thing I do is to impress her with the value of advertising. The name must always be kept before the public!"

"New York is the cosmopolitan center—the gateway of America. It is a fine place to make a beginning. Usually the people of Oshkosh and such places are influenced by the opinion of New York. That is why it is not unusual for people to come to me and engage Miss Raisa, without having heard her. Recently a lady from the West visited me and when I asked if she had ever heard the artist, she replied that 'Mrs. So-and-So' of her home town had heard Miss Raisa in New York at the Hippodrome and had written that she couldn't make a mistake in engaging this artist for her series."

There is still some doubt as to the advisability of Miss Raisa's filling her contract this summer at the Colon, Buenos Aires, owing to the irregularity of the sailing vessels. However, should the dramatic soprano go she will create the leading roles of the two new Puccini operas, also appearing in "Herodiade." Next season she will again be with the Chicago Opera Association.

**Goosens Work Dedicated to Zoellner Quartet**

The Zoellners have received a letter from Eugene Goosens, the English composer now living in London, informing them that he is writing a new quartet which will be dedicated to the Zoellner Quartet. This work will be played for the first time in America by the Zoellners, after which it will be heard in England. Works by Goosens were featured by the Zoellners this past season on their transcontinental tour.

**Grunberg to Play at Vanderbilt Home**

Jacques Grunberg is to play at the home of Mrs. Cornelius Vanderbilt, New York, on Thursday morning, for the benefit of the Red Cross.

# Orville Harrold

## Recent Press Notices (ad verbatim)

**Newark News**

May 4, 1918

"So this singer has come back after a period of partial eclipse in a manner that is most gratifying to those who heard him in his early career."

His voice has all its old power and his diction all its singularly clear penetrating character, but there is a new quality that is a distinct improvement over the Harrold of Naughty-Marietta fame or even his former triumphs in higher fields."

**Philadelphia Telegraph**

April 30, 1918

"Mr. Harrold has a most exceptional vocal endowment and it is doubtful if there is a tenor voice in the world that equals it in range. He can sing a high D with extreme facility, his voice is beautiful in quality and in lyric roles he is practically supreme."

**Elmira Advertiser**

May 11, 1918

"Mr. Harrold displayed his dramatic power and the sympathetic quality in his songs that always wins an audience. His climaxes were wonderful and his soft covered tones sweet and compelling. Certainly one of the most delightful singers who has ever appeared in Elmira."

**SPRING BOOKINGS**

1918

April 29—Philadelphia

May 3—Newark Festival

10—Elmira

21—Schenectady

25—Philadelphia

27—Brooklyn

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**INDIVIDUAL SINGER OF CHORAL SHOULD UNDERSTAND PRINCIPLES OF SINGING, SAYS HARRIET FOSTER**

For the past year Harriet Foster has done a big work in the entire training of the altos of the choral of the Christian Science Institute of New York City. The progress of these singers has been amazing as to phrasing, tone quality, sustaining power and beautiful pianissimo effects. What makes it all the more remarkable is the fact that the voices were all untrained, only two or three having had any instruction whatsoever in the rudiments of singing. Mrs. Foster says:

"It has been a wonderful experience in leading me to realize the great benefit it would be to any conductor to have the different bodies of his choral (sopranos, altos, tenors and basses) trained in vocal work by teachers who understand the fundamental, basic principles of voice production.

"All conductors know the demands of the vocal instrument and what they want it to express, but do they get



HARRIET FOSTER.

it from the strained throats, tight ribs and lungs struggling to emit breath while endeavoring to hold it at the same time? Each individual of the instrumental body of the orchestra is expected to and does have an understanding of the proper use of his instrument, yet this is not demanded of the individual chorister. Think what glorious results could be accomplished if each individual singer in a chorus had some good understanding of the fundamental principles of correct singing such as in singing societies made up of solo singers. The benefit of this has been made apparent already at the concerted weekly rehearsals of the whole choral. I contend if a person can sing at all, he can sing well, and I am much gratified to see this result coming in the work of my class. I feel, furthermore, that I have proved in this short span of time and work that it is possible without the necessity of private lessons."

Mrs. Foster's class, numbering about fifty in all, was recently entertained at a garden party at the country home of one of its members, and upon this occasion Mrs. Foster felt justly proud of the beautiful singing of her class. One listener remarked that it was "a chorus of gold, on account of the rich, golden quality of its tone."

Mrs. Foster's own voice grows each year in compass and breadth of tone, while holding, at the same time, its

unusual sweetness of timbre. The admirable qualities of Mrs. Foster's work were demonstrated this season at her Aeolian Hall recital, when some of the critics remarked:

"A voice of excellent quality—a strong individuality of timbre, mellow and full."—New York Sun.

"Unusual range for the recital platform; she interpreted the text with charming effect."—Morning Telegraph.

"Discriminating musical taste and a keen sense of interpretative values."—Morning World.

"A richness and mellowness which are quite unique."—Evening Sun.

"Voice of considerable volume, range and beauty."—New York American.

"Brought out excellently the vocal fluctuation, the timbre and purity of her softer tones."—New York Evening Telegram.

Judging from the singer's success in concert and oratorio in the larger cities throughout the United States and England, it is not in the least surprising that her work with the chorus of altos has reaped such fine results. On the other hand, Mrs. Foster has started a work that should be followed by some of the leading conductors of singing societies and clubs.

**John Friedrich & Bro., Inc., Violin Makers**

John Friedrich & Brother, Inc., of 279 Fifth avenue, New York, one of the best known firms of violin makers and importers of violins and stringed instruments in America, has just issued a new catalog, which, for detail, far surpasses anything of its kind ever received at the office of the MUSICAL COURIER.

The firm of John Friedrich & Brother (now thirty-five years old, having been founded in 1883) has become famous among musicians and dilettantes throughout the civilized world for its absolute reliability and honest dealings. Its ever increasing business is evidence of the high standing enjoyed, and gives to purchasers the assurance of straightforward methods.

Despite the fact that present conditions prevent carrying large stocks, John Friedrich & Brother have always on hand sufficient goods to warrant purchasers good selections. In the violin, viola and violoncello departments this firm is always prepared to supply the wants of any purchaser. They handle stringed instruments of all kinds (copies of old masters) at surprisingly low prices, and an important feature is the guarantee which goes with every sale.

Artist violins made by experienced violin makers (not factory made), and ranging in price from \$30 to \$62.20, are especially recommended. In this grade the firm always carries a large and complete stock, thereby enabling the purchaser to select the tone quality desired. A better grade of violins, copies of Stradivarius, Guadagnini, Guarnerius, Amati, etc., made by foreign workmen, finished and regraduated in the most artistic manner by John Friedrich & Brother and bearing its label, are offered at prices from \$75 to \$150. In the viola and violoncello departments similar tempting offers appear.

The "Friedrich" violins, violas and violoncellos, long known as superior instruments, may always be found in stock. Prominent soloists have publicly played on these instruments, with the result that the tones produced from them have often deceived the ears of the most devoted "old violin" connoisseurs. "Friedrich" violins sell for \$200 and upward, and violoncellos \$350 and upward.

Purchasers of violin, viola and violoncello bows will always find a good supply to select from.

The repairing department is under the personal supervision of John Friedrich, whose reputation as a master is well established. Another feature, and one of much importance, is the "string" department, for which the firm is renowned. Its specialty is the "Friedrichtone" and other Italian and tested strings.

Concert soloists and amateurs desirous of possessing a rare old violin will find that John Friedrich & Brother has one of the finest collections in the country. Among

this collection mention may be made of two Antonius Stradivarius, 1698 and 1715; two Nicolas Amati, one of which is of the grand pattern; a very fine Andreas Guarnerius; two beautiful Sanctus Seraphin; also fine specimens of the work of J. B. Guadagnini, Ferdinand and Januarius Gagliano, Gabrielle, Tononi, and many other famous Italian makers.

**Edwin Schneider to Coach**

The thousands and hundreds of thousands who have seen and heard John McCormack since his unprecedented career of success began in America will remember that there has been but one figure at the piano in all the years—that of Edwin Schneider. A part of the summer, each year, Mr. McCormack and Mr. Schneider spend together at the former's country place in Connecticut, preparing in artistic partnership the programs



EDWIN SCHNEIDER,  
Coach and Accompanist.

for the following season and reworking the operatic roles in which Mr. McCormack is to appear. Those, by the way, who think of McCormack only as the singer of popular ballads should realize that hardly a program of his is without a classic aria, perhaps of Mozart or Handel, or else some modern operatic number, and that it was he who has always been the strongest propagandist for the singing in English of songs by the leading European composers. In consequence of this happy catholicity of McCormack's repertoire, Mr. Schneider has had much more than the usual experience in coaching and accompanying, and this he will put to use during June and July in New York City, where he will accept a few advanced vocal pupils or artists for coaching in a general repertoire. In August he will join Mr. McCormack as usual, but during the first two months of summer a goodly number will undoubtedly take advantage of this unusual chance to work with him.

**Ida Geer Weller in Recital**

Ida Geer Weller, mezzo-contralto, will be presented in recital by her manager, Frances G. Weller, on Tuesday evening, May 28, in the ballroom of the William Penn Hotel, Pittsburgh.

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SOPRANO**

**Management: DANIEL MAYER, Aeolian Hall, New York**

**Florence Hinkle's "Most Delightful Experience"**

Despite a severe cold contracted from tramping through ankle deep Texas mud, Florence Hinkle, the popular soprano, returned last week from what she claims was the most delightful experience of her life. The experience was a series of concerts given in Camp McArthur, the southern cantonment, four miles from Waco, Tex. McArthur, has 50,000 men, besides 16,000 aviators stationed at Rich Field, and it boasts of forty-six excellently equipped buildings.

Miss Hinkle was able to make only three of the four appearances scheduled for her in one evening, because of a terrific electric storm which made progress through the mud very difficult. For this reason too, Miss Hinkle reached the auditorium an hour later than she had planned, but she found a patient and expectant audience of nearly 2,000 men awaiting her. Far from being daunted by her delay, the boys greeted her with an appreciative eagerness that was "the greatest inspiration I have ever had," said the soprano. "The boys not only applauded each number, but cheered and waved their hats, and made me feel as if I never wanted to stop. They made me sing many extra songs, 'by request,' besides those on the program. When I had finished, I asked them if they wanted to show me their appreciation of what I had done by some material reward. A great shout greeted me, whereupon I asked the boys if they would sing for me. Much to my delight, they sprang to their feet, and led by a former member of the Chicago Opera Association, sang several of their favorites, including 'There's a Long, Long Trail A-Winding,' 'S'Long, Boy,' and 'Goodbye, Broadway, Hello, France.' I hated to leave after this demonstration, but I was due elsewhere so I promised to come back at some future date."

From this auditorium the soprano proceeded to Y. M. C. A. Building, No. 45, where an audience nearly as large and equally as patient had waited for an hour. They also greeted her with undiminished zest. One of the officers presented her, and asked the soldiers if they would mind "Putting away the 'baccy,'" explaining that it was always an irritation to a singer's throat. Miss Hinkle stepped up quickly, fearing that after the long wait their spirits would be dampened by this request, and said, "This singer will not mind, and her throat will not be irritated, so go right ahead and smoke—I have a smoking husband, you know, and I understand." Delighted at her "bonne camaraderie" the boys immediately burst out in three rousing cheers.

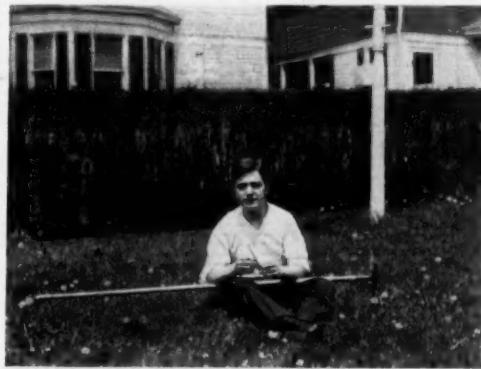
At the conclusion of the second session which lasted nearly an hour, the soprano proceeded to Y. M. C. A. Building, No. 44, where she again repeated her program and filled many requests from an enthusiastic audience. Among the request songs were: "Yesterday and Today," by Charles Gilbert Spross; "A Perfect Day," "Carry Me Back to Ole Virginny," "My Laddie," and "Songs I Used to Sing in Dixieland." Each program was concluded with

the "Battle Hymn of the Republic," the chorus of which the soldiers joined in, singing with great fervor and reverence.

"I felt very guilty," said Miss Hinkle, "that I should receive such profuse thanks from the men for something I wanted to give thanks for. They will never know how grateful I am for having been able to bring them a little courage and recreation in this time of intense action and severe physical strain. It was a great privilege to give so little and get so much satisfaction. I have never felt more genuine enthusiasm or sincere appreciation than I received from these dear boys, and I must say that the most brilliant cosmopolitan audience has never thrilled me with the sincerity and sympathy of these fighting men, who are fired with a wonderful spirit of enthusiasm and patriotism, and with an overwhelming desire to go over 'Somewhere in France' and win!"

**Ernesto Berúmen's Activities**

Ernesto Berúmen, the young Mexican pianist, has been busy this winter playing in concerts and teaching a large class of pupils. He played twice for the Red Cross in West Nyack, twice for the sailors in Brook-



ERNESTO BERUMEN.  
At his home in Kew Gardens, L. I., N. Y.

lyn, has given concerts in Flushing, L. I., and Tarrytown, N. Y., and, in addition, has appeared at the New York Music School Settlement, Laselle Seminary, Auburndale, Mass.; at the Globe concerts, Navy League, Wanamaker's, Frank La Forge's new studio, etc. On June 1, Mr. Berúmen will present seven of his artist-pupils in recital at Studio Hall. In January, 1919, he will give his second New York recital at Aeolian Hall.

**ELLA DELLA IS DISCOVERED**

**A New Composer of Melody Music Introduced to the Tonal World—Leo Feist Sponsors the New Talent**

MUSICAL COURIER readers have been wondering as to the identity of "Ella Della," whose advertisements have been appearing in the columns of this paper. Perhaps "advertisements" is hardly the right word, for only a simple announcement card was used bearing the attractive name of "Ella Della." Whether Ella was a singer, pianist, violinist or composer was not divulged to the readers—not even to the editorial staff or business departments of the MUSICAL COURIER.

For some reason of his own Leo Feist, of Leo Feist, Inc., did not feel it incumbent upon himself to tell his secret until a few days ago, and then he announced that Ella Della is a composer and that he is prepared to sponsor her career as such, and he asked the MUSICAL COURIER to publish her first composition, "The Voice of Love," in order to give her a proper introduction to the American musical public.

When Mr. Feist was asked to furnish some data about Ella Della he said to the MUSICAL COURIER representative: "She is young, she is pretty, she is gifted, she is an American. Here is her composition. Publish it if you like and let it speak for itself. The biography of artists always is in their creations."

This is, in brief, how "The Voice of Love," by Ella Della, came to be printed in this issue of the MUSICAL COURIER, and the publication is undertaken with particular pleasure, for this paper has felt that with the beginning of the war there would be a new era for young American composers here and a real demand for their output, especially in the case of writers who had the gift of melody and of light lyrical expression; who could produce pieces of a nature that would appeal not only to the intensively tonally cultured musician and layman, but also to the larger public, those lovers of a simple, tuneful strain, set to ingratiating words and garbed in harmonies not too learned and abstruse.

The somewhat sentimental melody of the Ella Della song beguiles the ear of the listener into imagining the piece to be merely a waltz ditty, but the climax at the end tells a different tale. There is a note of uplift, a spirit of ecstasy, in "The Voice of Love" which ranks the composition as a sure fire success with singers and hearers. It is certain to find a place on programs which are put together to give pleasure and not to demonstrate a performer's tone production.

The MUSICAL COURIER is anxious to find out whether its readers agree with Mr. Feist, and to this end they are requested to send their opinion, be it praise or possible criticism, to the music editor, care of MUSICAL COURIER. Such correspondence will be handled confidentially, if desired.

This paper predicts quick and impressive favor for the first opus by Ella Della and thanks Leo Feist, Inc., for the privilege of publishing it.

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# The Voice of Love

By Ella Della

Tempo di Valse

When I  
hear my loved one sing, Then Time, him-self stands still. Lest by a  
rus-tle of his wing, He might dis-turb a trill. And Heav'n a-  
bove seems o-pened wide, The chords with-in my heart re-joice, There's noth-ing  
in the world be-side, The sweet, sweet voice, The voice of Love.

With—in the hearts where Love is

king, Time, daunt-ed dare not pass, — The Sea-sons are e-ter-nal

Spring, The sand rests in—the glass. — For Sor—row seeks her face to

at tempo

hide, And tears are turned to treas—ure trove, There's noth-ing in—the world be-

side, The sweet, sweet voice of Love, — There's noth-ing in the world be-

side, The sweet, sweet voice of Love.

## WHAT THE TEACHERS ARE DOING

## Louis Aschenfelder's Studio Recital

The seventh recital of the present season was given by pupils of Louis Aschenfelder at the Aschenfelder studio Saturday evening, May 11, and as usual the studio was filled to overflowing with an audience who applauded the work of the young soloists with great enthusiasm.

Among the pupils who showed most promise and attracted the most attention was little Alice Goldberg, a tot of six years, who sang and played the piano with all the assurance of a finished artist. Her future will be watched with great interest. Among the vocal artists who distinguished themselves were Maria Carlotta Pichardo, soprano, and Astorio Fernandez, both natives of Spain, and the latter a protégé of Jorge Keen. Miss Pichardo has had but one season of instruction, yet her voice is quite well placed and she sings with considerable art. As nervousness marred the performance of Mr. Fernandez, much cannot be judged, save that he has an excellent tenor voice, which is entirely the work of Mr. Aschenfelder, as he was a baritone when he started study with him.

The program closed with a brilliant rendition of Strauss' "Voices of Spring," sung by the Aschenfelder Mixed Quartet, consisting of Misses Dalcher and Roegener and Messrs. Rosner and Saxe. Afterward a general reception was held, with dancing and refreshments.

## Ruth Harris Pupil of May Marshall Cobb

Ruth Harris, of New Castle, Pa., is the young soprano, whose photograph appeared in the May 15 issue of the MUSICAL COURIER over the name of May Marshall Cobb. Mrs. Cobb is also a singer of notable talents, but instead of being the original of the photograph, she is Miss Harris' very capable teacher, and is very proud of her talented pupil.

## Klibansky at the American Institute

Sergei Klibansky has been appointed vocal director of the American Institute of Applied Music, 212 West Fifty-

**RUYSDAEL**  
CONCERTS  
ORATORIO  
AMERICAN BASSO  
METROPOLITAN OPERA CO.

ninth street, New York, Kate S. Chittenden, dean of the faculty. He began his work last week and will teach during the summer months, as well as in the fall. Mr. Klibansky has scored so many successes and his pupils range on such a wide field of artistic achievement that it needs only a mention of the fact that he is identified with the American Institute to predict a further spread of his already broad fame. No man can elicit the enthusiastic devotion of scores of eminent pupils and followers such as his without having a solid basis for such adherence and admiration. And few teachers are able to place as many pupils in positions of musical importance as Mr. Klibansky, who is a master of his art and a magnetic personality.

## Vincenzo Portanova Pupils' Recital

Vincenzo Portanova, New York vocal maestro, presented twelve pupils in a song recital at the Waldorf-Astoria, New York, on Saturday evening, May 18. A large audience attended, and attested its approval by bestowing liberal applause. Mr. Portanova is entitled to much credit for the finished work of his pupils, who one and all disclosed admirable training. The participants were Gordon Petremont, Julia Jackson, Blanche Appel, Bessie Lisker, Natalie Seligman, Gesmonda Willanoir, Frederick Jagel, Florence Lipsig, Fanny Sachs, Teresa Demarchis, Essie Cohen and Bessie Pitzels. An unusually interesting program was rendered, which comprised solos, duets and trios. Much pleasure was derived from Mr. Portanova's two charming songs, "Serenata Mesta" and "Un Flautino." Max Liebling accompanied the various numbers with his accustomed artistic finish, and materially aided the singers in their successful work.

## Summer Courses Offered by Mme. Soder-Hueck

Mme. Soder-Hueck, well known as one of New York's leading voice trainers and coaches, again will offer a summer course at her Metropolitan Opera House studios. Mme. Soder-Hueck, who has brought out many artists now prominent in the operatic as well as in the oratorio and concert field, is endorsed by leading musicians. Managers engaged singers directly from her studios last season. Singers and teachers from all over the country expect to spend a few months under Mme. Soder-Hueck's helpful guidance, and will at the same time enjoy the beautiful surroundings of New York City. Many letters of grateful appreciation from those who already have profited by such courses previously are at hand. Booklets containing details may be obtained by application to Mme.

Soder-Hueck, Metropolitan Opera House Building, 1425 Broadway, New York City.

Elsie Lovell, contralto, an artist-pupil of Mme. Soder-Hueck, has been busy in war relief work. Recently she sang at the home of Gershon Smith, Riverside Drive, New York City, for the benefit of the French war babies.

Walter Mills, baritone, another pupil from these studios, sang for the Red Cross in Belleville, N. J., recently.

## Hartmann and His Patriotic Pupils

Arthur Hartmann and his family have left New York for their summer home at Houghton, N. Y., near Buffalo. Up to the last moment of his stay in the metropolis, Mr. Hartmann was busy at his teaching and composing. The latest product from his pen is a violin transcription of a mixed chorus by Leo Ornstein. Two young musicians from the Hartmann studio, Charles Klein and Gustave Wille, have joined Uncle Sam's hosts to do service under his flag. The first girl to pass the examinations for the wireless service also was a Hartmann pupil, Elsie Owen. Andreas Latzko, author of the much talked of book, "Men in War," was the most intimate friend of Hartmann abroad in the days before the war.

## Many May Bookings for Cecil Arden

Cecil Arden, the young contralto of the Metropolitan Opera Company, who won great favor during the past season both in opera and concert, is booked for a large number of engagements in May. Last Sunday afternoon, Miss Arden appeared at the Lyric Theatre in Bal-



© Mishkin, New York.  
CECIL ARDEN.

## MUSIC CREDITS

Every week brings the news of some new public school system granting credits to students who study music privately. In virtually every case the

## Progressive Series of Piano Lessons

or its equivalent is adopted as the basis for granting such credits.

Piano instructors who have qualified as Progressive Series teachers have the satisfaction of seeing their work recognized in practical fashion by the school authorities.

## A Letter from the Supervisor of Music in the Public Schools of Asheville, N. C.

Art Publication Society,  
St. Louis, Mo.

GENTLEMEN—The Progressive Series of Piano Lessons has been adopted as the basis for granting credits for music as a major study in the High School of Asheville, because it provides a logical and definite standard, and is the only plan that has ever been devised that is entirely satisfactory and practical.

Yours truly,

WILLIS CUNNINGHAM,  
Supervisor of Music.

For particulars concerning the Progressive Series and its use in connection with public school study address Dept. C

ART PUBLICATION SOCIETY  
ST. LOUIS, MO.



timore, where she sang to an audience of 4,000 people, securing so great a success that she was at once requisitioned for another recital next season. Today, May 23, Miss Arden is scheduled to appear at a concert in New Brunswick, N. J.; tomorrow she will sing in Philadelphia; on May 28 she appears with the Trenton Male Chorus, under the direction of Otto Poleman. Early in June, Miss Arden will give a concert in Middletown, Conn., followed by an appearance for the Red Cross in Reading, Pa. Miss Arden recently assisted in the Liberty Loan drive, appearing many times in New York and vicinity, and singing with Mme. Schumann-Heink before a gathering of 8,000 at the Sub-Treasury.

Miss Arden is booking an extensive tour for next season, when she will be heard throughout the country under the auspices of prominent clubs and managers.

## Helen Stanley Assists Red Cross

Helen Stanley has shown her patriotic spirit frequently, but she seems to be untiring in her efforts to do her bit. On Thursday evening, May 23, she will appear at the Hippodrome Red Cross benefit.

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## THE FLORIDA FEDERATION OF MUSIC CLUBS

Its Influence and Increasing Activities, Together with a Short Resumé of the Work of Several of the More Important Affiliated Clubs

The development of music study and musical appreciation in the South during the past decade has been a significant factor of the artistic growth of the United States. Each of the Southern States has founded and developed its individual federation, as a unit of the National Federation of Music Clubs, and in all of the larger cities, as well as many of the smaller communities, music clubs, societies and other organizations have been established and are now engaged in active work.

Not the least progressive of the Southern States is Florida, whose federation of music clubs exercises throughout the peninsula a strong influence in the artistic life of the inhabitants. This season, especially, has been one of notable achievement, and reports from Mrs. L. B. Safford, president of the federation, and from the presidents of the several affiliated clubs, are indicative of continued growth and spreading influence.

The officials of the Florida Federation of Musical Clubs are as follows: President, Mrs. L. B. Safford, Miami; first vice-president, Helene Saxby, Tampa; second vice-president, Mrs. George Smith, Gainesville; corresponding secretary, Mrs. John Hancock Stuart; recording secretary, Mrs. A. D. Glascock, St. Petersburg; treasurer, Mrs. John Watson Doe, West Palm Beach; State music contest chairman, Mrs. W. T. Bodiford, Gainesville; chairman reciprocity, Mrs. J. C. McCullum, Gainesville; chairman public school music, Agnes Ballard, West Palm Beach; chairman publicity, Robert Louis Zoll, Miami; chairman library extension, Mrs. Carroll Dunscombe, Stuart; chairman community music, Mrs. Charles Davies, Jacksonville; chairman student extension, Mrs. F. R. Singlehurst, St. Petersburg.

In the following paragraphs there will be found a brief summary of the activities of seven of the more important clubs affiliated with the Florida Federation of Music Clubs, which has been prepared especially for the MUSICAL COURIER by Mrs. L. B. Safford, president of the federation.

### Ladies' Friday Musicals; Jacksonville, Fla.

The twenty-seventh season of the Ladies' Friday Musical, of Jacksonville, was ushered in with a reception and concert in the auditorium of the club. About two hundred members and guests assembled, and a pleasant time was spent in greetings and felicitations in the reception room, where the officers of the musical were in line before the program began. The decoration committee had made the stage an object of beauty with huge white chrysanthemums, palms and other greenery. In front of the stage, tea tables were arranged, and these also were ornamented with chrysanthemums. Several United States flags reminded one of the scenes far away, and a large number of members were seen busily knitting for the soldiers and sailors.

A systematic study of the world's great composers was carried out during the year 1917-1918. Recitals were given at intervals by talented members of the club, to which the public was invited, and when the soldiers arrived in sufficient numbers at Camp Johnston, many of the programs were repeated there from time to time. The chorus assisted, and the soldiers invariably joined in the singing of patriotic songs.

In response to the request of the General Federation of Women's Clubs that community singing be inaugurated throughout the United States, slides of patriotic songs were made for the motion picture houses, and the entire city of Jacksonville is now able to join the army of community singers.

The net proceeds of entertainments given during the season were contributed to war relief, and all concerts and programs closed with "The Star Spangled Banner."

An interesting feature of the club is the opera study class, of which Mrs. Arthur Perry is chairman. Last year, one afternoon each month was devoted to the discussion of some well known opera. A program was rendered, and phonograph records used to illustrate music which could not be obtained or rendered by the members. This year, "The Development of the Orchestra" was the subject for study.

The chorus of the club is also an important factor which adds to the interest of a large number of members. Three regular appearances took place during this season: The first was on the afternoon of December 28, when the beautiful cantata, "Mary Magdalene," by Vincent d'Indy, was performed; the other appearances included "A Viennese Serenade," by Stevenson, on March 8, and the interesting cantata, "Pan, on a Summer Day," by the American composer, Paul Bliss, on April 26. This was the closing concert of the year 1918.

Through the efforts of the Ladies' Friday Musical, the Jacksonville public has had the privilege of hearing many world famous artists. Among those who appeared under its auspices this season was Anna Case, the American soprano of the Metropolitan Opera Company, who came to the Duval Theatre on the evening of February 4, when her singing created great enthusiasm among a capacity audience.

Mrs. Charles Davies, of the Ladies' Friday Musical, is the chairman of community music of the Florida Federation of Music Clubs.

### Philharmonic Society; Gainesville, Fla.

In February, 1911, a group of ladies—music teachers, musicians and music lovers—assembled at the Elks Club, Gainesville, and organized the Philharmonic Society, adopting as its motto, "Let us realize that as we give, we grow, and that as we withhold, we die."

Since its inception the society has maintained a high standard, and fulfilled creditably its primary objects, which have been to develop musical talent in the young people and to bring artists to the community.

Regular meetings have been held bimonthly, one social meeting with a program, and one business meeting each

month. From time to time sacred concerts have been given, free to everybody, at the Lyric Theatre; also, several benefit concerts in aid of various charities.

The chorus, numbering over forty, under the direction of J. O. Ubilles, of the Gainesville Conservatory, produced in 1913-1914 a number of oratorios and cantatas, while Clarence Eddy gave two organ recitals under the auspices of the society. In 1915, under the direction of Stassio Berini, the society produced Gounod's "Redemption" and "Gallia" and Cowan's "Rose Maiden." In 1916, Cyril Lyler, chorus director, produced Coleridge-Taylor's "Hiawatha's Wedding Feast." The club year begins in October and ends in May. Meetings, since October, 1917, are held monthly, owing to war conditions.

Three Philharmonic officers have been elected this year to offices in the State Federation: Mrs. J. C. McCullum is the chairman of reciprocity; Mrs. W. T. Bodiford, chairman of young artists' contests, and Mrs. George Smith, the second vice-president. In November, 1918, the federation will hold its biennial convention in Gainesville.

### Miami Musical Club; Miami, Fla.

The Miami Musical Club was organized by Mrs. L. B. Safford in May, 1915, after a stirring address by Nellie Strong Stevenson, in the Woman's Club Auditorium, on "Musical Club Work" and "What the National Federation of Musical Clubs Is Accomplishing."

The children's department of this organization is the really active part of the club, and over seventy-five names are enrolled. These embrace many adult members. The aim is to "Help Miami Grow Up Musical." The director is Mrs. L. B. Safford; secretary, Mrs. B. E. Smith, and the instructor in esthetic drills, Mrs. J. M. Wilson.

Invitations to attend the meetings are not confined to children, but are open to the public throughout the year, the idea being to keep up a community class. Programs provided by the children include the fundamental principles of music, the works of the masters and stories of their lives, rhythmic drills, esthetic dancing and many enjoyable recitals.

### Carreño Club; St. Petersburg, Fla.

The Carreño Club, of St. Petersburg, is one of the most wideawake clubs in the federation, and although it is a comparatively young organization, it has a membership of seventy-five. Mrs. A. D. Glascock is the recording secretary in the Florida Federation of Music Clubs, and she is

also the national federation secretary of the Carreño Club. Through the columns of the St. Petersburg papers, her "In the Realms of Music" gives her readers the music news of the country. Recently, Mrs. Glascock has been elected the chairman of music in the Woman's Club in St. Petersburg. These three offices Mrs. Glascock holds, and with her versatile talents, she is considered one of the best musicians in the State.

### Music Study Club; West Palm Beach, Fla.

The Music Study Club of West Palm Beach was organized by Mrs. John Watson Doe, who has spent years of energy in building up the music of her town. Mrs. Doe is the treasurer of the Florida Federation of Music Clubs, and her reputation as an excellent musician is established throughout the State.

### Mozart Club; Stuart, Fla.

The Mozart Club of Stuart was organized by Mrs. John Hancock several years ago, and is in a thriving condition. There are thirty-one members, and the club boasts an orchestra of eleven pieces. Irene McPherson is the president, and Mrs. Carroll Dunscombe, likewise a member, is chairman of library extension of the Florida Federation of Music Clubs.

### Tsianina Uses White-Smith Songs

Tsianina, the Indian mezzo-soprano, has been using recently in her concert work "The Ojibway Canoe Song" ("Her Shadow") from "Shanewis," Cadman's American opera, issued by the White-Smith Music Company.

Other American songs used by her are "Dusk, With Its Mystic Charm," Finch; "God Smiled Upon the Desert" and "The Moon Drops Low," Cadman.

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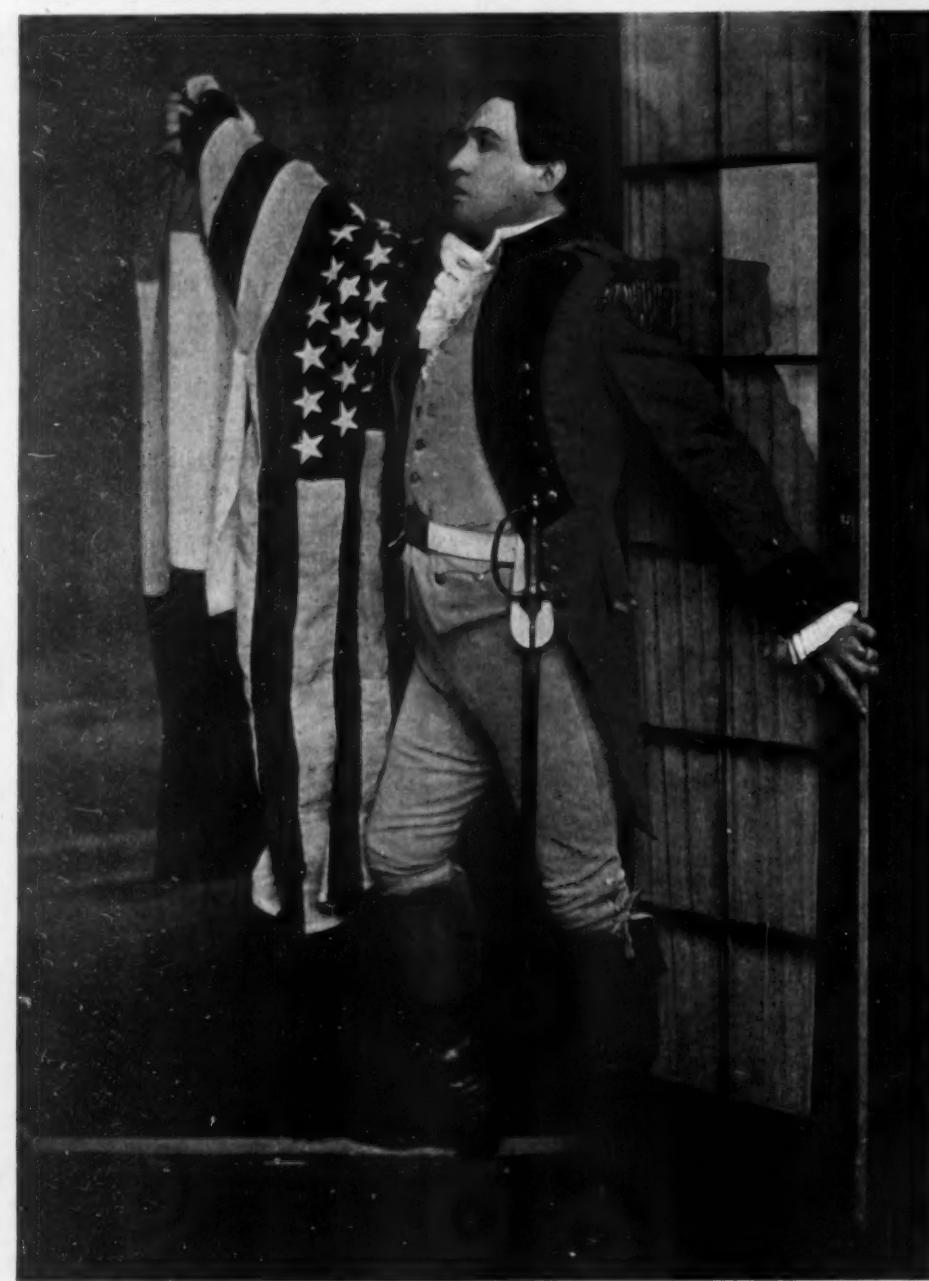
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LUCIEN MURATORE.

In the costume of Rouget de Lisle, the composer of "La Marseillaise," Muratore did as much as any other one singer, and a great deal more than most others, to bring success to the Third Liberty Loan in New York by appearing at various meetings and singing "La Marseillaise" in his own soul-stirring and inimitable manner. One noon he sang before 25,000 people on the steps of the Sub-Treasury Building on Wall Street, appearing the same day also at the Public Library. Another appearance was at the Armory of the 69th Regiment, N. Y. N. G. On the evening of May 1 he sang at Carnegie Hall, where one of the largest subscriptions received at any Liberty Loan meeting was secured, amounting to \$3,500,000. M. Muratore sang "La Marseillaise" with a group of the visiting Chasseurs Alpins, and afterwards received numerous letters thanking him for his appearance and assuring him that the greater part of the subscription was due to his efforts. Another evening he bought a bond at a large moving picture theatre in New York. When his subscription and name were announced, he was forced by calls from the audience to go onto the stage and sing "La Marseillaise," and the result was an immediate subscription of \$12,000 from the audience. He also sang at the Strand Theatre in Anne Morgan's benefit for her work in France and at the Metropolitan for the great War Savings Stamp concert on March 12.

#### Tributes to "There's a Long, Long Trail"

M. Witmark & Sons, the New York publishers, have received from time to time letters from musicians all over the country, in which they express much admiration for "There's a Long, Long Trail," by Zo Elliott.

Among the latest received is the following from Mamie Graham Destamps, of the Des-Cle-San Trio: "Am with great pleasure sending you the enclosed program. Know you will be glad to hear the Des-Cle-San Trio had great success. Even at 10:30 the principal, Dr. Buckley (P. S. 67), courteously requested an added number (four out of six numbers were Witmark publications), and most enthusiastically commented upon our beautiful selections. Specially thanked us, one might say, with tears of joy in his voice, for 'There's a Long, Long Trail,' and added, 'I love that song!'"

A. D. Zanzig, song leader of Camp Sherman, Ohio, wrote: "I could use slides of 'There's a Long, Long Trail.' I hope to have great outdoor sings for civilians as well as

soldiers and to use slides of our favorite songs. 'There's a Long, Long Trail' is in the hearts of all the soldiers."

Likewise, Arthur Nevin, formerly of Camp Grant, Rockford, Ill., said: "I have used this delightful song, having had thirty-eight thousand men singing it. It is, perhaps, the favorite song with Camp Grant soldiers. Its composer surely put out a beautiful bit of melody in this work. It has human appeal."

"I have sung 'There's a Long, Long Trail' to the soldier boys many times, and the applause has been so great that the boys have insisted on my singing it over and over again. I think it is the best song one can possibly sing for them." The foregoing is part of a tribute from Helen Weiller, the contralto.

#### Thibaud as Interpreter of Mozart

One of Jacques Thibaud's most ardent admirers in this country—and it is needless to say there are many—is H. T. Parker, the well known Boston critic, who on frequent

occasions has paid high tribute to the French violinist's art. Mr. Parker is of the opinion that Thibaud resembles Kreisler more nearly than any other violinist, especially as an interpreter of Mozart. "No violinist of our day," he declared, in a recent article in *The Boston Transcript*, "excels the Parisian in sense of linear beauty of music. Mozart's E flat concerto for the violin invites a fineness of tone and of manipulation in which Mr. Thibaud is comparable even with Mr. Kreisler. It invites no less a taste that any violinist may cultivate but that none by act of will may acquire. In the Parisian, it is both intuitive and practised. . . . Of this taste is born in Mr. Thibaud, a sense of style, again at best worthy of comparison with Mr. Kreisler's own, that measures justly the sentiment flowing out of the adagio, the light animation of the finale, the impulsive zest of the first movement. Mr. Thibaud's Mozart is no miniature. . . . No more is it a Mozart inflated in methods and moods strange to a composer. Rather it is Mozart in a loving perfection of understanding and projection. Only a matured violinist—a Kreisler, a Thibaud, an Ysaye—may so play it."

#### RICCARDO STRACCIARI WINS CLEVELAND APPLAUSE

**Chicago Opera Baritone Sings for Italian War Orphans**  
—**Singers' Club Celebrates Silver Anniversary**  
—**Concerts and Recitals**

Cleveland, Ohio, May 13, 1918.

Programs of varied attractions have come to be the rule rather than the exception of late. On Thursday evening, May 2, a concert of exceptional interest was given in the beautiful ballroom of the Hotel Winton for the benefit of Italian war orphans. On this occasion Riccardo Stracciari, baritone of the Chicago Opera Association, was heard for the first time in Cleveland. To quote from a local paper:

A highly accomplished singer is this newcomer, the possessor of a finely vibrant, expressive and powerful voice, even throughout its compass, effective in the upper range and of ingratiatingly mellow quality in the medium.

Mr. Stracciari was heard in several arias and two groups of songs. The prologue from "I Pagliacci" won tremendous applause, also the aria "Largo al factotum" from Rossini's "Barber of Seville." It is unnecessary to add that many encores were demanded.

Other features of the evening were an address by Prof. Upson Clark, of the Chicago University, upon "Italy and the World War," and the auction sale of Mr. Stracciari's records. Carmela Cafarelli, a well known Cleveland harpist and singer, contributed several numbers to the program in a most delightful fashion. The accompanists were Salvatore Avitabile and Mrs. H. D. Gifford.

#### Singers' Club Celebrates Silver Anniversary

More than usual interest was manifest in the Singers' Club concert given at Gray's Armory Thursday evening, May 9. On this evening the club celebrated the silver anniversary of its organization. Twenty-five years of successes, seventy-nine concerts in all and the prospect of even greater achievements in the future make up a good record. The club was fortunate in having present its four conductors, Carroll B. Ellinwood, Charles E. Clemens, James H. Rogers and Albert Rees Davis, its present conductor.

The average person is always gratified to hear a familiar melody of days past, and it was to this trait that the greater part of the program appealed. A prolonged applause followed the old favorites, "Landsighting," by Grieg, in which Francis J. Sadlier sang the solo part, and "Suomi's Song," by Mairi, conducted by Mr. Ellinwood. James H. Rogers' new song, "The Name of France," dedicated to the club, received its initial hearing, and the burst of applause which followed gave it a most successful launching. A repetition was called for. Both singers and leaders seemed to have imbibed the unusual spirit of the occasion, and the performance showed great vim and spirit.

Two well known and popular soloists, Margaret Keys, contralto, and John Barnes Wells, tenor, did much toward making the concert a memorable one. Both were heartily received and were obliged to add many extra numbers. Alexander Russell was an efficient accompanist. The club accompanists were George Emerson and Charles Ferry.

Following the concert, a reception was given at Hotel Statler.

#### Concerts and Recitals

A recital will be given by the pupils of Hermann O. C. Kortheuer on Friday evening, May 17, at the Liszt-Kortheuer Piano School, 6523 Euclid avenue.

An interesting recital was given Thursday evening, May 9, at the Woman's Club, by Florence Owen, violinist, pupil of Sol Marcooson. Miss Owen was assisted by Elizabeth Kendall, pianist, and Mrs. Harry D. Norvelle, contralto.

John Walsh, pupil of Carl Riemenschneider, played with great success Mendelssohn's "Capriccio Brillante" with St. Ignatius Orchestra, at Gray's Armory, Sunday, May 5.

The second concert of the Berea Choral Union, of which Albert Riemenschneider is director, was given on Tuesday evening, May 7, in the Gamble Auditorium. The program was presented by Betsy Wyers, pianist; John Samuels, bass, and James H. Rogers, organist. The accompaniments were played by Gladys Lock.

Leona Hilgen, of the Baldwin-Wallace School of Music, Berea, Ohio, will give a piano recital in the Gamble Auditorium.

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torium Tuesday evening, May 14. Miss Hilgen's program will consist of numbers by Beethoven, MacDowell, Chopin, Rubinstein, Liszt and Weber. Orchestral parts will be played on the organ by Albert Riemenschneider.

Caroline Lowe, voice teacher and organist, who has been in New York during the past winter, has returned to Cleveland and reopened her studio in the Arcade. Miss Lowe will give a series of organ recitals in the near future at Engineers' Hall.

Pupils of the Hruby Conservatory of Music will give a recital on May 26.

Albert Riemenschneider gave an organ recital in the Gamble Auditorium, Berea, Ohio, on Sunday afternoon, May 12. He was assisted by Mrs. F. S. McCullough, contralto.

Pupils of Celestini Cornelison are in demand. Agnes Warner sang at the concerts given at Glenville Methodist Church on April 29 and 30.

Mrs. Emily Buyer appeared at the patriotic concert of American Women's Exposition, in Central Armory, Saturday, May 11.

On Friday, May 10, Geraldine Canavan sang at the Congregational Women's Conference at Nottingham.

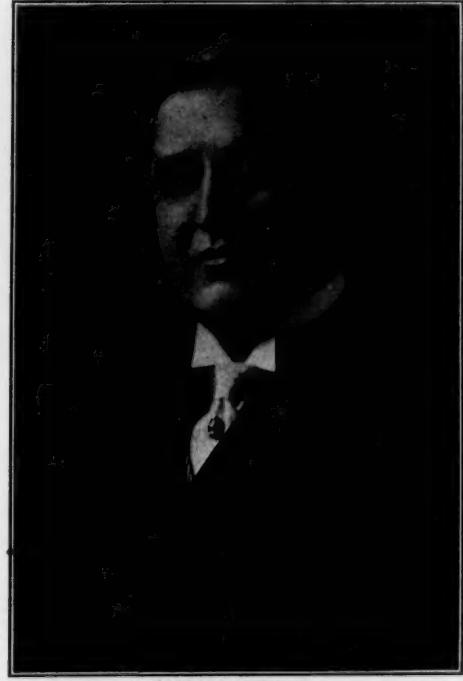
Betsy Wyers will give a piano recital at the Playhouse on Friday evening, May 31. B. F.

#### Alois Trnka Pupil in Recital

Isabella Zimbler, an artist-pupil of Alois Trnka, gave a violin recital at the Wanamaker Auditorium, New York, on Thursday afternoon, May 16. The young lady, who has studied with Mr. Trnka several years, possesses a big and sonorous tone, good technic and reliable intonation. She plays with fire and inspiration. Her program contained Saint-Saëns' concerto No. 3; chaconne, Bach; three Slavonic dances, Dvorák; nocturne in D major, Chopin-Wilhelmj, and "Perpetual Motion," Novacek. In addition to this, she was called upon to give two encores, a "Rustic Dance," by Küzdö, and orientale, by Cui. Willy Schaeffer accompanied.

#### Richard Knotts Visits New York

Richard Knotts, the Pittsburgh baritone, has been visiting New York for the past week. According to Mr. Knotts the war seems not to have affected his bookings very noticeably. During the season, the singer had in Pittsburgh three appearances at the Syria Mosque, two



RICHARD KNOTTS.

before the Kiwanis Club, a song recital at the McCreery Auditorium, and one at the Hotel Chatham. He was soloist at the patriotic rally of nine North Side churches, song leader for the Y. M. C. A. meeting at which Harry Lauder was speaker, soloist and song leader for the Armenian

Relief, and has been engaged in the same capacity for the Y. M. C. A. meeting on May 23, Gipsy Smith, speaker. Mr. Knotts, besides, was the soloist of the 1917 Seven Day Musical Festival, held at Lockport, N. Y., and was re-engaged for an appearance at the 1918 festival to be held in September in the same city. Mr. Knotts has not only had numerous other dates, but has had to decline several engagements owing to previous conflicting bookings.

#### Forrest Lamont Scores at Springfield Festival

Forrest Lamont, the excellent tenor of the Chicago Opera Association, is enjoying the same marked success in the concert field which was his on the operatic platform. His fine work all through the opera season in Chicago, followed by the instantaneous success achieved through his excellent delineations of leading tenor roles in New York and Boston, is well remembered. Therefore, the announcement of his re-engagement for three more years with the Chicago Opera Association was glad news to the many friends and admirers he has made in one season. Mr. Lamont has also been chosen by General Director Campanini to sing in "Tosca" and "Thaïs" on the tour with Mary Garden preceding the opening of the Chicago season. A better choice than this young and gifted tenor would be difficult to find. He has proved his mettle and learned many new roles on short notice, and now is reaping the harvest from the excellent results achieved. Mr. Lamont is an American tenor who has made good, and one who should go far in his art.

The Springfield Republican stated in its headlines that "Forrest Lamont fulfilled promise," and the critic said that he was "another singer in whom there was

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#### "Rose of Destiny" Presented by Philadelphia Operatic Society

"The Rose of Destiny," by Celeste Heckscher, president of the Philadelphia Operatic Society, was the novelty presented by the well known society at the Metropolitan Opera House of that city on Thursday evening, May 2. The audience was a large and enthusiastic one, whose manifestations proved unquestionably that the composer's efforts were not fruitless. The work was participated in by an excellent chorus, under the direction of Wassili Leps, and an array of soloists, including Marie Stone Langstone, Vandalia Hissey, Mrs. Logan Feland, George Rothermel and William J. Mayer.

The story is an allegory, which circles around two persons, Man and Woman (Mr. Rothermel and Mrs. Feland), and their effort to obtain possession of the rose of destiny, which is held by Fate. Fate (Marie Stone Langstone) summons Misfortune and bids her play Nemesis to Man. She gloats over this to Time, who, horrified at such revenge, sends Happy Hours and Flights of Fancy to protect the two mortals. Finally, Nemesis gives the Man the choice



CELESTE HECKSCHER,  
Author of "The Rose of Destiny."

of either leaving Woman or having his footsteps dogged for life. A struggle follows, but Man decides to sacrifice himself and he goes with Misfortune. However, he wins for Love the Rose of Destiny.

The score is one of considerable merit, a striking feature of which is a duet in the second act between Man and Woman. This is of simple melody, yet possesses strong appeal. Its brilliancy is sharply contrasted to the rather melancholy rhythm of the lines which fall to Misfortune. The orchestration of Mrs. Heckscher's score was done by Mr. Leps. It is skillfully executed, and the conductor's handling of the orchestra and chorus was such as to arouse most favorable comment and more than just the ordinary run of success. Of the lighter music, there were several effective dances for solo work and the corps de ballet. In addition, the scenery and costuming went further toward enhancing the value of the production.

Mme. Stone sang the double role of Misfortune and Fate. Her deep, sympathetic voice was admirably suited to the demands of the score, and she was warmly applauded. Likewise, Mr. Rothermel and Mrs. Feland shared in the favor of the large audience.

#### Cecil Arden to Sing in Trenton

Cecil Arden is booked to appear in Trenton, N. J., on May 28, under the local management of Otto Poleman.

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## Astolfo Pescia Pupils in Demand

Olga Carrara, dramatic soprano, and Francesco Bucafusco, tenor, two artist-pupils of Astolfo Pescia, appeared at a concert in Aeolian Hall, New York, on the evening of March 2, before a large and critical audience, including Enrico Caruso, Giovanni Martinelli, Pasquale Amato, Giulio Crimi, Giuseppe Gaudenzi, and others.

Janet van Auken, soprano, another artist-pupil of Signor Pescia, was greatly admired for her artistic singing at a



ASTOLFO PESCHIA.

concert given by the Women's Club in Glen Ridge, N. J., on the afternoon of March 22. Another pupil, Jonas Butena, basso, who gave a concert in McCaddin Hall, Brooklyn, on April 13, has been engaged by the Victor Talking Machine Company to make records.

Mr. Pescia just received word that Giuseppe Cibelli, tenor, an artist-pupil who studied with him in Naples, Italy, for two years, appeared in San Carlo Theatre, Naples, as Alfredo in "La Traviata" and Cavaradossi in "Tosca." Il Mattino, of Naples, speaks as follows of his appearances:

Cavaradossi will be the tenor Cibelli, who has a beautiful and caressing voice and who in "La Traviata" has already had a very big success for the art of his singing and for his beautiful vocal qualities, winning ever since the general applause of the audience.

Egidio Cuneo, another successful pupil of Mr. Pescia, wrote to his master from Rome, Italy, under date of October 20, 1914, as follows:

DEAR MAESTRO—I have taken part in the great concert at the Costanzi Theatre with Caruso, Battistini, de Luca, Toscanini and Maestro Mancinelli, under whose direction I sang "Ernani" with great success. Now I am leaving Rome for my residence in Milan, remembering you always with great pleasure.

With regards from my wife, Yours faithfully,  
(Signed) EGIDIO CUNEJO.

## Casals' Rare Art

Pablo Casals was in Chicago for two months during this season and was greatly praised by the press. The following are only a few of the eulogies that he received:

Was there ever a man who could draw such a tone from a cello as Pablo Casals the Spaniard? We have had a reasonable proportion of fine cellists, and when it comes to tone one of the best of them has not for years in our orchestra, but as you listen to Casals you realize that he is a man apart, with some strange element added that the others lack.

He makes no pretense, but comes onto the stage in the most matter of fact sort of way, and there is nothing in his look or manner suggesting the dominant personality. Yet the instant he

draws his bow across the strings he is as a man transfigured, and the music he makes is the very essence of the art.

It is not merely the exquisite quality of the tone, with its almost infinite variety of colors, but the spirit back of it that animates his every phrase. It seems like hearing the very creation of music from the void, as though the thing itself but came into being at the moment. Not an art, far less a skill, but the music brought to us from the dwelling places of light through the peculiar sensibility of this marvelous instrument.

Of course, we know well enough that Casals had to pay the full price in labor for his mastery, even as other men, but he gives you no such impression as you listen to him. When he performs a dazzling feat of virtuosity . . . it seems a thing of little moment in itself, merely incidental to the expression of the thought. Yet, there is nothing casual about it, as if he would call your attention to the ease with which he can toss off these difficulties over which the others have to struggle so perspiring, but as though his thought was so on the meaning of the thing that he hardly noted where his fingers went, so sure was he that they would perform their appointed function. This is art, the supreme art that gives no sense of the mechanics, but leaves your mind free to follow the spirit of the music.

Those who had the good fortune to be present heard music in one of its purest forms, and they gave full evidence of their satisfaction by the enthusiasm with which they greeted Casals.—Karleton Hackett, in the Chicago Evening Post.

Casals is more than a surprising performer; he is an exquisite musician with brains and with refinement. No other talent like his has been exposed with the cello in my time.—Chicago Daily Tribune.

If the readers of this report have never heard Casals they cannot form any idea of the rare beauty of his tone—a beauty almost impossible to describe—so lovely in its warm expressiveness that it seems almost to plead for the gift of speech.—Chicago Evening American.

It is to be regretted that that astonishing violoncellist, Pablo Casals, does not tarry often in this metropolis. There are very few violoncellists whose art one would care to hear undiluted throughout a concert; probably there are but few people who care for the violoncello at all. But Mr. Casals is in a class—if it is possible to call it that—in which there is only one member—himself. He gave a recital yesterday at the Cort Theatre, and he made there his supremacy abundantly clear.—Felix Borowski, in the Chicago Herald.

Boston also is an ardent admirer of the cellist's art, as the following show:

One hardly realized the technical mastery achieved in the Bach suite, for the interpretation was well nigh ideal and the art of the interpreter concealed the technical mastery of the virtuoso.—Boston Post.

It is too late in the day to speak at length of his sure technic, the ease and eloquence of his performance, his pure taste and exquisite phrasing.—Boston Herald.

He can be as light, as dainty, as rapid nearly over the relatively vast spaces of his cello as some of his violin contemporaries on their own instruments. There were two arias by Hure, in which Casals realized the teachings of the books, that the cello can express all the emotions that a violin can.—Boston Globe.

## Marie Stone Langston Scores

Marie Stone Langston is a singer who is rapidly becoming recognized as one of those truly fine artists whose worth is invaluable. Among her engagements this season have been appearances in Newark, N. J., and Allentown, Pa. Excerpts from the press of these cities, which follow, bear significant testimony to the genuineness of her success:

Mrs. Langston's introductory solo was Gluck's "Divinites du Styx," one of the great arias in its dramatic and impassioned coloring in all operatic writing. It was sung with appreciation of its contents and with the breadth of style that becomes it. The singer's excellent qualities as a vocalist and interpreter were disclosed.—Newark (N. J.) Evening News.

Mme. Langston should be heard again. Here was a voice of rare fullness, superbly used. In her aria, "Divinites du Styx" from Gluck's "Alceste," and her group, she showed an artistic understanding of the works and she sang with admirable repression.—Newark Sunday Call.

Marie Stone Langston, very favorably known in this city for her beautiful voice, again demonstrated her art. She possesses a fine contralto voice, radiant in tone qualities and with splendid diction combined with her charming manner makes her a favorite with any audience. "Divinites du Styx" gave her an opportunity to display the finished qualities of her voice as well as her interpretative ability.—Allentown Call.

Rounds of applause greeted every number rendered by Marie Stone Langston. . . . Her rounded, expressive voice, combined with a personality that instantly won her audience, gave the persons attending a music festival of nature that is seldom offered here. . . . She exhibited a mastery of tone and a vast range and volume that, despite her reputation as a singer of ability, astonished many of her auditors.—Allentown Democrat.

## Sturkow-Ryder Gives Brilliant Recital

Recently, Theodora Sturkow-Ryder, the brilliant Chicago pianist, gave a recital at Danville, Ill., which proved

one of the most delightful of the year. As everywhere else, Mme. Sturkow-Ryder won the unanimous praise of press and public alike. The following from the Danville Commercial-News of April 16, 1918, attests of this fact:

The program rendered by the celebrated pianist was a well selected one, all of the numbers being of an interesting nature and full of beauty and melody. Mme. Sturkow-Ryder, who most attractive, carried her audience by her charming personality and pleasing manner in presenting her numbers. Her program was a heavy one, with several sections.

The first group consisted of "Cancion" (Gluck-Saint-Saëns), "Air and Variations" (Handel), and "Gigue" (Scarlatti), all of which were executed with brilliancy and with a firm yet delicate touch. The second group consisted of "Prelude and Fugue, D minor (Arthur Foote) and etude, left hand (Foote) and the five tribal songs of the Chippewa Indians arranged by Th. Otterstrom, including "Two Medicine Men Songs," "The Dog Feast," "Love Song" and "The Storm," all brilliant songs given in a manner delightful to her hearers. Especially were the group of tribal songs given in a remarkably brilliant fashion. The last group consisted of "Berceuse" (Balakirew), "Polichinelle" (Rachmaninoff), "Troyes Reves," including "Naide," "Satan s'Amuse" and "Dans Le Foret," and waltzes from the opera, "Eugen Oein." These were played in an equally charming manner, which revealed Mme. Sturkow-Ryder as a pianist of graceful technic and musical taste. At the close of the group she responded to a recall with one of her own compositions.

## Hartridge Whipp Down in Maine

Down in Maine, Hartridge Whipp, baritone, is adding to his popularity as a singer. These two notices from the press refer with enthusiasm to the ability of this singer to please his public:

Hartridge Whipp is more than a singer, he has a most charming and engaging manner. His personality radiates and holds all beneath the sway of a voice that can be deep, heavy and yet full of the smooth and velvety timbre that makes for perfect musician-

Photo by Ira L. Hill's Studio.  
HARTRIDGE WHIPP.

ship. He sings as the birds sing, full-throated and whole-hearted and with the charm of one who looks on life with kindly eyes and feels that it is good to be alive, happy and with opportunities to cheer others by the gift of song. In range and breadth the voice of Mr. Whipp is wonderful, instrumentally and with his good sense of musical values, his wonderful tonal control and evident intelligence and good taste in using it, the result was such that his every appearance brought forth an ovation from the audience. It was in the numbers, "Swing Low, Sweet Chariot" and "Daddy Deever," that he showed at his best, as he there found ample opportunity for all the skill and artistry that he possesses in such unbounded measure. That Mr. Whipp is an artist of rare skill, a really great baritone, is said here, after mature consideration and with a full consciousness of what those terms signify.—Bangor Daily News, May 10, 1918.

Mr. Whipp has a high baritone voice of thrilling magnetic quality and his singing showed fine dramatic power and feeling. He was

Another Auer pupil who will make her debut next Fall.

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cordially received by his audience, every one of whom appreciated the service done by Mr. Chapman in bringing artists of this quality.—Daily Kennebec Journal, May 8, 1918.

## Olive Kline's Allentown Recital

Olive Kline, popular young American soprano, delighted a large audience in the high school auditorium of Allentown, Pa., on April 25, 1918, and the Chronicle and News of April 26 had the following to say in regard to her singing:

Miss Kline captured her audience with her first number, which included four songs, "Pastoral," from the fifteenth century; "Lovely Celia," from the sixteenth century; "I Know My Love," a West Irish ballad; and "The Lass With the Delicate Air," from the seventeenth century. Her second number brought the aria, "Je suis Titania," from "Mignon" by Thomas, and for the encore she sang "Comin' Through the Rye." All were given with charm and sweetness, revealing a voice of fine quality and under superb control. A group of Chinese "Mother Goose Rhymes," by Bainbridge Crist, was sung with a quaintness of remarkable beauty. Her last number consisted of a group of four songs, "Come, Beloved," by Handel; "Folksong of Little Russia," arranged by Efrem Zimbalist; "House of Memories," by Alyward, and "Spring," by Leo Stern, all of which were so effectively sung that three encores were demanded. For the final encore Miss Kline sang "Keep the Home Fires Burning," holding her audience spellbound during its rendition.

## Cleveland Praise for Florence Macbeth

Florence Macbeth made her first appearance in Cleveland, Ohio, recently, and according to the press of that city, "It will not be her last." Three notices follow:

Miss Macbeth made her first Cleveland appearance. It will not be her last. Last night's audience welcomed her enthusiastically. She has a beautiful, fresh and flexible voice that performs all of those wonderful feats of the coloratura, as demonstrated by her performance of an aria by Delibes, and in addition she proved herself to be an unusually good singer of songs.—Cleveland News, April 12, 1918.

Florence Macbeth, a lyric and coloratura singer, displayed gifts of voice and style that entitle her to a place of no small distinction among the famous exponents of florid vocalism. Her voice is of exceptional purity, clear and limpid, and extended compass, reaching to the farthest heights of the soprano range with facile assurance



FLORENCE MACBETH.

and with no sacrifice of quality.—Cleveland Plain Dealer, April 12, 1918.

Miss Macbeth appeared three times on the program and won a complete success. Her high and pure soprano is a voice of great flexibility and it has a greater sympathy and tenderness of quality than most voices of its range.—Cleveland Topics, April 13, 1918.

## Raymond Wilson Scores in Binghamton

On April 19 Raymond Wilson gave a very successful recital in Binghamton, N. Y., under the auspices of the Monday Afternoon Club. He gave three extra numbers as encores. The following are extracts from two Binghamton papers of April 20:

Raymond Wilson, who gave a piano recital in the Monday Afternoon Club house last night, received a splendid response from the audience which heard his artistic and delightful program. Mr. Wilson's work was notable for its perfection of detail, its satisfying and sympathetic qualities and its freedom from affectation. The Liszt sonata in B minor gave the artist play for his most distinctive abilities, though he was warmly applauded for the lighter numbers. Two descriptive pieces of the higher type, "The Fountain" (Ravel) and "Pensive Spinner" (Ganz), were much liked.—Republican Herald.

The piano recital given in the Monday Afternoon Club house last night by Raymond Wilson was delightful. Mr. Wilson evinced a remarkable mastery of technic, a highly trained memory, and a splendid quality of musical perception.—The Press.

## St. Louis Ovation for Michel Gusikoff

For many years before the public and always scoring great success wherever he has appeared, Michel Gusikoff has just returned to New York after a season as concertmaster with the St. Louis Symphony Orchestra and soloist

on many occasions. He also gave two recitals while in St. Louis, before large audiences. His magnificent tone, technic, interpretation and repose at all times have won for

was notable charm and smoothness in his rendition.—St. Louis Republic.

## Werrenrath's Art Praised

Reinard Werrenrath gave a recital under the auspices of the McDowell Musical Society in Jackson, Mich., on Monday, April 15, 1918. Said the Jackson Citizen Press, April 16, 1918:

Reinard Werrenrath, the noted American baritone, delighted an appreciative audience. His program consisted of songs which clearly brought out all tone qualities and shadings which could be expressed by the human voice. His interpretation and enunciation were flawless. Both the French and Old English numbers displayed his remarkable legato work.

## From the Jackson Patriot, April 16:

A rich, full, sweet voice combined with purity of tone, perfect intonation and articulation blended with temperamental finesse are the qualities which made the recital of Reinard Werrenrath a distinguished musical treat.

The skill of his interpretation and the delicate unerring perception of every shade and feeling, and his dramatic song characterization together with his pleasing personality, made each and every number stand out distinctly.

Reinard Werrenrath, as the "pièce de resistance," was reserved for the final concert of the series given by the Morning Musicales at the City Opera House in Watertown,

MICHEL GUSIKOFF,  
Violinist.

him the high standard he has achieved. Following are some of the criticisms which have appeared in reference to Mr. Gusikoff's playing:

Michel Gusikoff, a young violinist of much talent, played the Mendelssohn violin concerto, Cottet's "Meditation" and a Couperin number. He displayed remarkable dash and fire, and a firm, rich tone. It is to be hoped that we shall soon have a chance to hear him again.—New York Tribune.

Gusikoff, playing three movements of Lalo's "Spanish Symphony" for violin and orchestra, proved a genuine acquisition to the orchestra's forces. He is only twenty-five years old, but played with notable expressiveness, considerable strength and warmth of tone, and an expert command of the mechanism of his instrument. He received an unusual demonstration, due partly to his modest and unaffected bearing, and for an encore offered the Beethoven-Kreisler "Rondino."—St. Louis Post-Dispatch.

The young violinist demonstrated technical attainments of a high order. He performed with wealth of poetical feeling and there

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## OPINIONS OF THE PRESS

N. Y., Monday, April 8. A crowded house was most enthusiastic and demanded encore after encore, to which the baritone responded as generously as the time would permit. He told the audience that he had received so many requests that it would be impossible to give them all. However, he did give "Danny Deever" after persistent demands. From the local press:

Mr. Werrenrath felt perfectly at home and he had his audience with him from the start. Patriotism was the keynote of his recital. His is a voice of rare beauty and flexibility, which coupled with his pleasing stage presence, makes Mr. Werrenrath an ideal entertainer. He sings in an understandable way, and in his English songs every word is as distinct as if it were spoken.—Watertown Daily Times, April 9, 1918.

Mr. Werrenrath's French accent was perfect, and for those who understand French, his singing in that language was a delight. His words both in English and foreign languages, were perfectly distinct and clear.

Mr. Werrenrath was obliged to respond to encores again and again, and if the audience could have had its way, he would have sung an encore to every number on his program.

Harry Spier at the piano was one of the best accompanists ever heard in this city.—Daily Standard, April 9, 1918.

## Alois Trnka in Westfield

Alois Trnka, the well known concert violinist, who recently appeared as soloist for the Music Club in Westfield, N. J., received the following flattering comments from the Westfield press:

MUSICAL CLUB'S FIFTH CONCERT  
ARTISTS DELIGHTED AUDIENCE THAT FILLED ST. PAUL'S PARISH HOUSE

Mr. Trnka's playing delighted every one, old and young. He is a consummate artist and his technic and sympathy were manifest to all. He was particularly happy in his encores as he played familiar favorites that every one could appreciate. The "Bird as Prophet" was charmingly delicate, the "Moment Musique" full of vivacity and brilliancy, while the Japanese lullaby by Joseph and Kreisler's rondino on a theme of Beethoven were faultless.—Westfield (N. J.) Leader.

MUSIC CLUB SCORES ANOTHER ARTISTIC SUCCESS  
MR. TRNKA STORMED WITH APPLAUSE AFTER EACH NUMBER  
Mr. Trnka is a very wonderful technician. His marvelous execution made the most difficult passages seem quite simple and easy. His last number on the program, fantasy on Bohemian melodies,



ALOIS TRNKA.

was a technical tour de force that nobody but a master would attempt. But he is also, and above all, the supreme artist, playing with his magical instrument on the very hearts of his hearers. Can any instrument be so direct and poignant in its emotional effect as the violin in the hands of a master? The audience sat entranced last night as Trnka played, and at the end of each group stormed with applause, and would not be satisfied without more and more.—Westfield (N. J.) Standard.

## Garrison-Murphy Triumph

Mabel Garrison and Lambert Murphy triumphed at the Richmond (Va.) May Festival, for which the following notices vouch unequivocally:

Mabel Garrison again thrilled the audience by the wonderful freshness of her soprano voice which seems to have obtained added warmth while her happy personality is as delightful as ever. Although the unusual qualities of the singer's art were soon revealed in the familiar "Mad Scene" from "Lucia," which followed her initial entrance, it was not until she gave Bellini's "Lakmé," in which the marvelously sustained passages were without accompaniment and devoid of effort, that the full beauty of her notes was displayed. Miss Garrison gave, as an extra, the familiar "Caro Nome," admirably adapted to the purity and clearness of her voice.

Lambert Murphy, a prominent tenor, is a stranger in Richmond, but if he does not return it will be his fault. As an opera singer the interesting aria from "Romeo and Juliet" proved him to be well endowed, while his encores and other listed number, Massenet's "Voir Griselda," gave the artist abundant opportunity to show his qualifications for concert singing. Mr. Murphy has a voice of great richness, together with flexible smoothness, which made his work stand out as among the best heard here from any tenor for several years. There is a softness and due regard for sentiment in all his songs, which can never be mistaken for sentimentality.—Richmond Journal, May 1, 1918.

smoothness and exquisite tone color. As dainty and attractive as a portrait in miniature or a priceless cameo, she was as much a delight to the eye as to the ear. Her wonderful head notes were surprisingly well placed and of remarkable intensity.

Lambert Murphy, in his serenade from "Romeo and Juliet" and in the aria from Massenet's opera, "Griselda," made an instant impression with his ringing quality of tone, combined with his unusual tenor resonance. Mr. Murphy's voice was fully adequate to the size of the auditorium and comprises a large measure of the floating quality dependent upon a perfect breath control and a certainty of vocal method. His numbers aroused enthusiasm that was genuine and insistent. He gave Reichardt's "In the Time of Roses." This he gave with exquisite lighter quality in contrast to the heavier aria. Mr. Murphy established himself as an artist of splendid equipment and finished technic.—Richmond Times-Dispatch, May 1, 1918.

## Blanche Slocum to Make American Debut

Blanche Slocum, the well known dramatic soprano, who has just returned from Europe and whose experiences in Germany have been written, syndicated and published by her in many of the leading daily newspapers in the country,

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BLANCHE SLOCUM.

her song. It is safe to say that no singer is a greater favorite with a Richmond music audience.

Lambert Murphy, tenor, made his first appearance here and his beautiful voice and gracious manner established him a favorite at once. Singing two operatic selections with dramatic fervor and splendid tonal quality, he changed to lighter music, singing "In the Time of Roses" with such charming effect as to completely win his audience and at the same time demonstrate his versatility in artistic accomplishment.—Richmond News-Leader, May 1, 1918.

Both Miss Garrison and Mr. Murphy, the vocal soloists, sang splendidly and were encored repeatedly.

Miss Garrison rendered the "Mad Scene" from "Lucia," accompanied by a flute, which accentuated the flute-like quality of her voice with wonderful sweetness and with great flexibility of the runs and trills.—Richmond Virginian, May 1, 1918.

Mabel Garrison had sung the "Mad Scene" from "Lucia" and then came back to the platform in answer to long and furious applause. The Russian Symphony Orchestra dashed into the spirit of "Dixie." The audience came to its feet like one man. Miss Garrison sang the song with superb fire and irresistible understanding of its true meaning to Southerners.—Richmond News-Leader, May 1, 1918.

The nature of this triumph, for no lesser term describes Miss Garrison's reception, may best be imagined when one contemplates the vast audience, nearly three hours after the opening of the concert, becoming vociferously enthusiastic in its insistent demands for an encore number following Miss Garrison's appearance in the "Bell Song" from "Lakmé." Such enthusiasm, under similar circumstances, I have never seen equaled and one may safely assume it is quite unusual anywhere. Miss Garrison attained to heights of artistic excellence last night which were little short of amazing. Whether in the "Mad Scene" from "Lucia," the "Lakmé" "Bell Song," or the second part of the aria from "La Traviata," her marvelous voice of crystalline purity completely filled the auditorium, soared and sang above orchestra fortissimo, sparkling and scintillating with brilliancy and with a wealth of velvety

will appear next season in concerts, recitals, and probably grand opera. At the outbreak of the war, Miss Slocum was asked to sing Senta in the "Flying Dutchman" and Brünnhilde in "Die Walküre" in Berlin. On account of the declaration of war with the United States, a few days before the performance, her debut in Germany was made impossible. Since her return to America, Miss Slocum has been written up editorially in many prominent dailies. The following is an excerpt from an editorial that appeared in the Waterloo Times-Tribune, April 17:

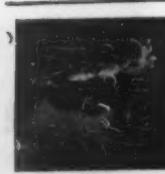
If Des Moines has to spend its money, there is a young lady singer in Chicago, Blanche Slocum, who has just got loose from Germany. She has been studying over there, financed by Mary Garden, for a number of years, and is a real singer. She would jump at the chance to sing for Des Moines at \$1,000 per night and she might be able to give an interesting lecture as a side line. She needs the money. She had a great many indignities visited upon her by the Kaiser's agents, since we entered the war. She could fix it so Des Moines' fashionable could wear their "glad rags," show off their jewels and have their late, indigestible suppers. And the chances are as a warbler, she would have nothing on her, as Mary Garden isn't picking up with any scruples. There is no question about where this money, Miss Slocum would get, would go. All around she ought to be a better attraction for Des Moines, financially and for all purposes, than . . . at least she could sing "The Star Spangled Banner" without an accent and might sing it with such purpose and with such feeling that the audience would join in. This would be a good thing for "musical" Des Moines, too. In Miss Slocum's case, music and patriotism would go hand in hand. She has a country and her country is America.

## Marie Mikova's Boston Success

Marie Mikova, the young pianist, who is an example of how well Wager Swayne understands his speciality of pre-

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**REPLIES TO INQUIRERS**

The Musical Courier Information Bureau is now beginning its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

#### Wants to Work Her Way

"I am very anxious to attend a conservatory this September and am wondering if it would be possible for me to work my way through. I am twenty years of age and a competent stenographer, being thoroughly familiar with office and detail work, and can furnish best of references. Have taken piano lessons for about two and a half years, studying conscientiously, and have made good progress, considering that my practice was done in the evening. Am ambitious and hard worker, and if given a trial at this kind of position, am sure I could make it worth a conservatory's while. Do you know of any agency through which I could get such a position?"

It might be that a teachers' agency would be able to obtain a position for a stenographer in a conservatory, although such a position would perhaps be more in the way of the department in some one of the large typewriting establishments, where many stenographers and typewriters register when wanting employment. Your proposition sounds a feasible one. Why not write to some of the conservatories? You will find names and addresses of leading ones in the MUSICAL COURIER. The combination of business and music does not come exactly under the head of any of the agencies devoted to music, although it may be that Charlotte Babcock, Carnegie Hall, New York City, would know of some such opening. Some of the leading teachers' agencies in this city are: William O. Pratt, 70 Fifth avenue; Fiske Teachers' Agency, 156 Fifth avenue; The Albert Teachers' Agency, 437 Fifth avenue, and Mrs. Fulton Young, 23 Union Square.

#### Should a Pianist Stand

"Is it proper for a pianist to stand while playing 'The Star Spangled Banner'?" I have seen it done."

It may be proper, but it is not customary for a pianist to stand while playing any piece; and it would show rather excessive patriotism on the part of anyone doing so. Did not the fact of the pianist standing up to play distract the attention of the audience from the national anthem? How could the player use the pedals which have so much to do with the expression of the music in working the song up to a rousing climax?

#### Patriotic Song

"I am a reader of the MUSICAL COURIER and am writing to you for both information and advice. I am a song writer and have some good lyrics; also two good bright war songs, which I feel sure can compare favorably with any on the market and are better than some. But unfortunately, I cannot compose music. I would like to find a collaborator to write the music and place my songs on a partnership basis. As I am a new candidate in the field and not known, I have hesitated about placing my lyrics. If you would kindly advise me how and where to find a good composer, I would appreciate it, as I am very anxious to have my lyrics published soon."

Your best plan is to call upon some of the leading music publishers of New York; tell them what you have to offer, and it may be they will place you in communication with a composer desirous of arranging with you. There is such a demand for patriotic and war songs at the present time that publishers who have such songs on their list are desirous of adding to it. You will see advertisements in the MUSICAL COURIER of "popular and patriotic" songs, the publishers of them being responsible business men who would treat your lyrics confidentially, even if no arrangement was made for their being set to music. Good lyrics are not always obtainable; in fact, it is difficult to say just what lyrics will catch the public and become favorites. Many of them just "happened."

#### Correspondence Lessons

"Please let me know if it is advisable to study harmony by mail? Also, if it is possible to teach band or orchestra conducting by mail through correspondence?"

While it is possible to study different branches of music by mail, it does not follow that it is the best way of doing so. There is more in learning a lesson than just the written words, no matter how well they explain the subject. So many questions arise requiring an instant answer, a personal answer of the moment, to enable a pupil to make sure and steady progress, that it would seem only natural the lessons from a teacher would be most advantageous. Would this not be so especially in band or orchestra work? The pupil must put his knowledge into practice by being associated with a band, however small, a book knowledge not being sufficient for practical purposes. It may be that in your town you lack teachers, so must take the next best that can be obtained. In all study much depends upon the student, of course, the one who works with enthusiasm and interest in the subject making quicker prog-

ress than the indifferent one. Under any and all circumstances the study of music is not easy. If you undertake the study with the determination to achieve, you have gone a long way on the road to success.

#### Violin Teacher Wanted

"I shall be very much obliged if you will let me know the best violin teacher, as I am a stranger in this country. I came from the far East about two months ago and am looking for a good teacher. Though I should like to stay in this city, from which my letter is dated, if necessary I can go to any place most convenient for my lessons. I am in a position to use all my time for the violin for at least a year."

The question of a "best" teacher is never an easy one to answer, for there are so many excellent teachers of violin in this country it seems only a question of selecting the one you find yourself most in sympathy with after personal interview. You know Leopold Auer is in this country, and he has more pupils before the public than any other teacher at the present time, more pupils who have made and are making great reputations. He is in New York now, but later in the summer will go to Chicago. His address here is Hotel Netherland.

#### Difficult Questions

"I am a constant reader of the MUSICAL COURIER and therefore hope you will answer my questions, for which I shall be very grateful. I have a soprano voice with a compass at present of two octaves with ease. Have been told by various teachers in the West that I have a voice very much worth training. Have taken twelve lessons from a teacher in a large city near my home, lessons devoted to breath control and placing the voice. I realize I should have to pay much more to well known teachers than for these lessons. Could you give me your opinion as to the best course to take? I am twenty-two, read music well, play a little, and wish to work for the highest success if my voice is worth it. Am very ambitious but without means. Where can I get an honest opinion as to my voice, that is, some one who would hear me and tell me whether it is worth staking my all? If it is proved that I have talent, could I get any financial assistance to keep on with my lessons? I should be willing to work and work hard if I felt that the encouragement was given by an impartial person."

For an impartial opinion upon the merits of a voice, you should be heard by a number of musicians unacquainted with you or your ambitions and it is doubtful if they would be unanimous in their opinions. You know how far apart critics are in their feeling about the voice of a well known opera singer for example; there are all sorts of differences in the way they talk and write, one in admiration, another only seeing faults. To prophesy about the future of a singer is by no means an exact science. Even if you study, do you realize the number of years that it will

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This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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take before you are fitted to appear in public with any chance of success? And you would find it difficult to obtain financial assistance unless you have a wonderful voice that shows great promise. Lessons from a New York teacher would be \$10 for half an hour, although if you took daily lessons there might be some special arrangement made. But a musical education is an expensive one, and as said above, requires years of study, five years being the least possible time, while ten years is the usual period allotted by the majority of those who have had experience in teaching, particularly if it is the "highest success" that is the goal. Even when that success is attained there is no cessation of study, or perhaps it may be termed "coaching," in order to keep voice and everything pertaining to the art up to the high standard required. Then there are languages to be learned, acting to be studied; it is a hard and difficult road to travel over. It is to show what you must expect if you should undertake studying for a career that these facts are given.

## Hotels in Texas

"Please inform me who engages artists for the large hotels of Texas? If under the control of some organization, kindly give name and address of party managing same."

It is understood that many of the artists for the summer hotels are engaged through the Redpath Lyceum Bureau; they have an office in the Cable Building, Chicago, and also at Aeolian Hall, New York City. Probably the hotels in Texas apply to them when artists are required. Other agencies, music agencies like Charlotte Babcock, Carnegie Hall, also have supplied musicians for hotels. It does not appear that there is any special organization for doing this work. Most musicians playing at hotels are members of some musicians' union.

## Community Music

"I am very much interested in material on community music. Can you recommend any textbooks or give me an idea of how to get any information on the subject?"

There have been a number of articles written on community music, but these have not been gathered into a book as yet. In the Atlantic Monthly, May, 1916, there is an article by Thomas W. Surette on the subject of community music, in which he gives the experience of their endeavor in the town where he resides. The effort was most successful, every one taking a personal interest, and each year one or more concerts are given. The plan was a simple one, calculated to give the best results with the material obtainable, and seems one that could be followed to advantage by any small community where there was an enthusiastic musician to act as leader. The success of community singing in New York City is too well known to need comment.

## Arthur Nevin Entertained by Zoellner Quartet

On Monday evening, May 6, Mr. and Mrs. Joseph Zoellner, Sr., gave a brilliant musical and social event as a compliment to their house guest, the well known composer, Arthur Nevin. The hosts were assisted by the Zoellner Quartet and Herman Seidel, who gave the program of the evening. Their program was one of great interest, several of Mr. Nevin's compositions being performed, including the quartet No. 1 in D (dedicated to the Zoellner Quartet) and "Ave Maria," sung by Antoinette Zoellner, who is a gifted singer, though known as a violinist. Mr. Nevin delighted every one by singing some of his own songs with great art. On the program were also two movements from the Debussy quartet and a trio by Jean Loeillet, written in 1690, and said never before to have been performed in America.

The Zoellners formerly lived in Brussels and New York, but recently went to Los Angeles to live. They have an attractive home in Hollywood and have already given several charming affairs. Among the guests were Mr. and Mrs. George Allan Hancock, Mr. and Mrs. Paul von Niedorff, Mr. and Mrs. Norman Robinson, Mr. and Mrs. L. E. Behymer, Mr. and Mrs. Ira Vail, Mr. and Mrs. Cecil Frankel, Mr. and Mrs. Henry Best, Dr. and Mrs. A. G. Schloesser, Mr. and Mrs. L. J. Selby, Mr. and Mrs. Thilo Becker, Mr. and Mrs. F. W. Blanchard, Mr. and Mrs. Carl Frich, Mr. and Mrs. Francis Blackburn, Jeannie Redman, Florence Crawford Mayborne, W. F. Gates, Jean Mannheim, Arthur Nevin, Herman Seidel, Mr. Best, Dr. Rosenthal, Mr. and Mrs. Adolf Tandler, Mr. and Mrs. F. H. Colby, Mr. and Mrs. H. B. Turpin, Mr. and Mrs. A. L. Fenton, Mr. and Mrs. Alberta Zens, Carrie Jacobs-Bond, Abbie Jamieson, M. Hemimion Robinson, Mme. Ward, L. Higbie, Mme. Brooks, Mary Stacy, E. R. Gaspar, Frank Spearman, Charles W. Cadman, W. Stacy, Harold Webster, I. Mountz and Hugo Kirchhofer.

## Charles W. Clark Scores in Youngstown

Word comes from Youngstown, Ohio, that Charles W. Clark gave a concert there, every number of which was selected with skill and intelligence and rendered with faultless art. Mr. Clark sings with the style and finesse of an instinctive musician who has attained facile command of the technical details of vocal expressiveness. Seldom does one hear a voice used so artistically. Especially delightful was Mr. Clark's felicitous employment of the head tone and his *sotto voce*. His remarkably distinct enunciation would be hard to excel. "O Thou Billowy Harvest Field," by Rachmaninoff, gave those who were unable to appreciate Mr. Clark's French enunciation an opportunity to hear his equally distinct English. In the Debussy group, Mr. Clark has caught the subtle spirit of this imaginative impressionist, and by virtue of his radiating personality creates just that atmosphere necessary for these exotic creations.

## Ysaye to Play for Red Cross

Eugen Ysaye, stirred by the welcome accorded him in Cincinnati since his arrival there to conduct the Cincinnati Symphony Orchestra and the May Festival, and impressed with the unusual record of the city in its Liberty Loan drive and other patriotic campaigns, has agreed to play for the benefit of the Red Cross at one of the large mass meetings to be arranged during the campaign to raise funds.

## WHERE THEY ARE TO BE

Abbott, Margaret—Plainfield, N. J., May 28.  
 Alcock, Merle—Bethlehem Bach Festival, May 24 and 25.  
 Althouse, Paul—Musical Festival, Kalamazoo, Mich., May 24 and 25; Evanston, Ill., May 27; Lockport, N. Y., May 30.  
 Arden, Cecil—New Brunswick, N. J., May 23; Philadelphia, Pa., May 25; Trenton, N. J., May 28.  
 Atwood, Martha—Keene, N. H., May 24.  
 Baker, Elsie—Keene, N. H., May 24.  
 Barbour, Inez—Keene, N. H., May 24.  
 Beddoe, Mabel—North Adams, Mass., May 31; Tarrytown, N. Y., June 4.  
 De Gogorza, Emilio—Evanston, Ill., June 1.  
 Galli-Curci—Evanston, Ill., June 1.  
 Garrison, Mabel—Worcester Festival, Worcester, Mass., October 3 and 4.  
 Hackett, Arthur—Fort Worth, Tex., May 24; Oklahoma City, Okla., May 27; Tulsa, Okla., May 29; Wichita, Kan., May 31; Hutchinson, Kan., June 3; Davenport, Ia., June 5; Sioux City, Ia., June 7; Worcester Festival, Worcester, Mass., October 3 and 4.  
 Hamlin, George—Worcester Festival, Worcester, Mass., October 2 and 3.  
 Hart, Charles—Chapel Hill, N. C., July 10 and 11.  
 Heyward, Lillian—New York City, June 1.  
 Karle, Theo—Evanston, Ill., May 30.  
 Kline, Olive—Tarrytown, N. Y., May 17; Akron, Ohio, May 25.  
 Langenhan, Christie—Elwood City, Pa., May 31; Cincinnati, Ohio, June 26.  
 Middleton, Arthur—May Festival, Kalamazoo, Mich., May 24 and 25; Evanston, Ill., May 27.  
 Minneapolis Symphony Orchestra—Evanston, Ill., May 28—June 4.  
 Nash, Frances—Worcester Festival, Worcester, Mass., October 4.  
 Raisa, Rosa—Bangor Festival, Bangor, Me., October 4; Portland, Me., October 8.  
 Roberts, Emma—Worcester Festival, Worcester, Mass., October 3 and 4.  
 Rubel Trio, Edith—Hagerstown, Md., May 23.

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 Sycamore, Ill., Tribune.

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### GOTHAM GOSSIP

Lewing Piano Recital—Patterson Pupils Sing—Foster Songs at Manuscript Meeting—Lisbet Hoffmann Piano Recital—Turner-Maley Songs Sung—Tribute to Brocks-Oetteking—Two Kuckers, Dambmann Pupils—Boice Method Heard in Norwich—Merx's Chicago Work

Ziegler Institute Summer School—Hein and Fraemcke School's Summer Sessions—Grasse's Organ Playing—City Teachers Meet—Eddy's Church Music—Clapp-Mobley Nuptials

A piano recital by Adele Lewing took place May 14 at Hotel McAlpin, before a large and very enthusiastic audience. The program was well selected and generous in length. It opened with Beethoven's sonata, op. 81, which was given with fine musical taste. A group by Schumann and Schumann-Liszt consisted of a romance, "Whims," "Dream Tangles" and "Dedication." All were played with feeling, and the last with great brilliancy. Pieces by Leschetizky, Henselt and Schubert-Liszt brought out all the finer qualities in the performer's technique, the Henselt piece being given with lightning speed and the Schubert-Liszt with fine effect.

The very difficult left hand capriccio by Rheinberger was much appreciated. "Bagatelle" (manuscript), by McDowell, and "Menuet Modern," by Wilson G. Smith, both dedicated to Miss Lewing, were charmingly rendered. "Old French Dance" and étude fantastique (manuscript), composed by Miss Lewing, were of a higher order than the general run of compositions by pianists. The themes are attractive, and handled in rather original style.

The last group were ballade, op. 23, berceuse, and polonaise, op. 53 (Chopin). Miss Lewing's best work was in the delicacy of her playing, and in the berceuse she outdid herself, leaving a charming memory in the hearts of her listeners.

#### Patterson Pupils Sing

A program given May 15 presented seven of Elizabeth Kelso Patterson's pupils. Helen Crowe and Beatrice Cook, this year pupils, have good voices and are doing fine work. Helen D. Erskine, contralto, sings with musical taste and finish. Celestine Drew, soprano, and Agnes Waters, contralto, were not able to sing. Estelle Leask was in good voice and sang most artistically. Annah Hess has a beautiful voice, and was most successful in the waltz song by Thomas, as well as in three songs by Ashbell Fitch. Miss Patterson expects Miss Hess to make a name as a singer. Fern Hobson, the violinist, a young lady from Texas, has very fine ability. She is a pupil of Louis Svecenski. After the program Richard Purdy gave his war poem, and Maria Mikova, pianist, who was one of the guests, played two numbers.

#### Foster Songs at Manuscript Meeting

Songs by Fay Foster, the composer at the piano, were given at the last private meeting of the Manuscript Society of New York, at the National Arts Club, May 14. Miss Foster made a few explanatory remarks about the Japanese songs sung by Adelaide Tydeman. Mme. Foret, an authority on Japan, also added some amusing personal experiences when a resident of that country. Miss Tydeman sang with understanding and humor, especially "The Cruel Mother-in-Law." She won honors in three songs full of variety, singing effectively. Joseph Mathieu, tenor, has a ringing voice and splendid enunciation. His five songs were well sung, and he had to repeat "My Menagerie," adding at the close Miss Foster's patriotic "The Americans Come." This is still in manuscript, and with its suggestion of "Over There" made a definite hit. Rosalynde Snedeker Banks has a fresh, high soprano voice which, combined with pretty stage manner, brought her rounds of applause. Lou Stowe, in costume, sang five children's songs, reciting and acting some of them with highly pleasant effect. She, too, received prolonged applause. Mary Bradin played violin obligatos, and a good sized audience applauded everything vigorously, meeting the composer and artists afterward over the refreshments. Vice-president Addison F. Andrews, making announcements, said that this evening clearly showed that the composer of the music heard was "no culprit Fay," but that every one would undoubtedly Foster her work.

This closes the twenty-ninth season of the Manuscript Society of New York, founded by the late lamented Dr. Gerrit Smith, Addison F. Andrews, Dr. S. N. Penfield and others. The society has done much to make American composers known, and Secretary F. W. Riesberg says a new lease of life is necessary if the organization is to continue the work.

#### Lisbet Hoffmann Piano Recital

Lisbet Hoffmann played a program of classic and modern pieces for the Musical Club of the Ethel Walker School on May 12, at Simsbury, Conn. On the program were pieces by Daquin, Christiana Kriens, Scarlatti, Beethoven, Mendelssohn, Liszt, Paul Juon and MacDowell. Following her first group she was so enthusiastically applauded that she had to contribute an encore, a waltz by Chopin. Similarly she gave Liszt's "La Campanella" and "Polish Song," by Chopin-Liszt, as encores. Kriens' "Nuages" had to be repeated, so much was it liked and so well played. Ethel Andrews gave a lecture, "The Development of Piano Music," in connection with this affair, which was very interesting. Miss Hoffmann's activities as teacher and pianist keep her constantly in view in the metropolis and vicinity.

#### Turner-Maley Songs Sung

Three songs by Florence Turner-Maley were sung by Royden Massey, tenor, at the Canadian Society concert given at White Plains May 7. Mr. Massey sang these so well that he had to add another Maley song, "The Fair Exchange." Others on the program were Gena Branscombe, soprano; Winifred Walker, soprano; Amy Grant, reader; Lynda Hansen, soprano; Hans R. Barth, pianist;

May 23, 1918

Alfred Walker, violinist, and Mrs. Earle P. Hite, accompanist.

#### Tribute to Brocks-Oetteking

Hanna Brocks-Oetteking gave a recital May 5 for the young people's branch of the Educational Alliance, Umberto Martucci at the piano. She sang songs by classic and modern composers, including Gustav Mahler, Max Reger, Eugen Haile, Cecil Burleigh, Uda Waldrop and W. Keith Elliot. These songs were sung in English, French and German. Following the affair she received a letter from the director, as follows:

DEAR MADAM—I wish at this time to express my sincere appreciation of your efforts of Sunday evening; your ability and art were most pleasing, and I wish personally to express my own deep appreciation. I wish that it might have been the good fortune of many more adults of this neighborhood to have spent such a pleasant evening as you were able to offer. Most sincerely, (Signed) L. BLUHM, Director.

#### Two Kuckers, Dambmann Pupils

Bunola and Lois Kucker, sopranos, of Springfield, Mo., who have been studying with Mme. Dambmann the past season, sang an informal program of songs and arias for an invited audience at Mehlin Hall on May 15. They have excellent natural voices and real musical feeling, and sing with intelligence and appreciation of the composer's intention. The arias by Puccini, Meyerbeer and Verdi show the ambitious range covered by these attractive young women. Gilberte's "Forever and a Day," Cadman's "At Dawning" and MacFadyen's "Inter Nos" made special hits. Eckert's "Swiss Echo Song" was prettily sung, both singers taking part in it. Bernice Maudsley played accompaniments, and congratulations were showered on the young singers.

#### Boice Method Heard in Norwich

Mrs. Henry Smock-Boice and her pupil, Cornelia Hoelzel, the latter of Kansas City, visited Norwich, N. Y., a fortnight ago and gave a musical at the home of Mrs. Robert C. Allen. Of Mrs. Boice's many pupils Miss Hoelzel is one of the best. She sang the dramatic aria "Ritorno Vincitor" especially well. The Chenango Union of recent date said of her singing:

One of the most delightful musical recitals ever given in Norwich was enjoyed by a company of friends at the home of Mr. and Mrs. Robert C. Allen on West Main street, Saturday evening. Mrs. Allen and Mrs. J. B. Frink being the hostesses.

Cornelia Hoelzel, of Kansas City, who is visiting Mrs. J. B. Frink, sang several selections, one of the most remarkable of her numbers being "Ritorno Vincitor" from "Aida."

Miss Hoelzel is a pupil of the celebrated voice teacher, Mrs. Henry Smock-Boice, of New York. She is a dramatic soprano, possessing a voice of wide range, and showing abundant promise. Her charming personality and gracious generosity added to the pleasure of the evening.

Florence Aldrich and Mrs. J. O. H. Reed were accompanists and during the evening there were instrumental solos and duets by Miss Aldrich, Mrs. Reed, Sarah Mason and Mrs. James Flanagan.

About sixty guests enjoyed the rare musical treat.

Miss Hoelzel also sang a solo at the Congregational Church Sunday morning, by John P. Scott.

#### Merx's Chicago Work

Hans Merx, who left the metropolis a year ago to become superintendent of church music of the Chicago Archdiocese, has been much praised for the excellence of his work in prominent churches of the western cities. The Tenebrae service, during Holy Week at the Holy Name Cathedral, was especially praised. Pupils of Quigley Seminary and the priests of the cathedral were associated in this music. Palestrina's "Stabat Mater" made a special impression. Mr. Middelschulte, the famous Chicago organist, pronounced the music under Mr. Merx the best he had ever heard in any land. Mr. Merx will return to New York in the near future.

#### Ziegler Institute Summer School

The Ashbury Park Summer School, Anna E. Ziegler and Tali Esen Morgan, directors, is about to be opened at the Appleby Building, Ashbury Park, N. J. Mme.

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Ziegler has rented an "artists' house" in Interlaken, where she will spend the summer with a limited number of students. The school includes departments for repertoire (church, concert and opera), illustrated lecture courses (music appreciation, community singing, music as an earning basis, and opera), dramatic art, dancing, piano, violin, English and French. The opening concert will be given by soloists of the Ziegler Institute of New York, assisted by the Asbury Community Chorus, under the direction of Tali Esen Morgan.

#### Hein and Fraemcke Schools' Summer Sessions

Two institutions controlled by Carl Hein and August Fraemcke, namely, the New York College of Music, 128-30 East Fifty-eighth street, and the New York American Conservatory of Music, recently removed to 163 West Seventy-second street, will have summer sessions as in the past. Both these institutions date back to the 70's and have had thousands of music students in their honorable careers. The new location of the American Conservatory, situated near the Broadway subway express station, the elevated railway and several surface lines, is sure to attract. Special rates for the summer prevail in both institutions.

#### Grasse's Organ Playing

T. Tertius Noble, organist and master of the choir of St. Thomas' P. E. Church, recently said "it was a remarkable thing that Edwin Grasse, after eleven months' study of the organ, should be able to play Bach's 'Passacaglia,' and draw the necessary stops, couplers, pistons, etc., with infallible accuracy." Mr. Grasse's instrument has heretofore been the violin, although he plays the piano excellently. He is fast being recognized as a talented composer, not only of violin pieces, but ensemble works, orchestral works, etc. He is blind.

#### City Teachers Meet

The regular monthly meeting of the New York Chapter of the New York State Music Teachers' Association takes place Tuesday evening, May 28, at 8 o'clock, Steinway Hall, 109 East Fourteenth street. At this meeting Mary Blane, pianist, will play a number of classic and modern compositions. The regular election of officers will also take place. This is the last meeting of the season.

#### Eddy's Church Music

Whatever Clarence Eddy, the well known organist, does is of interest to all Americans. Probably no organist has been heard all over the United States as frequently as Mr. Eddy. His solo quartet and chorus in the First Presbyterian Church, Oakland, Cal., has given some notable music. He gives organ recitals following the evening services, at which are played notable standard works as well as novelties.

#### Clapp-Mobley Nuptials

Jennie Robinson Mobley, who a few years ago studied music in the metropolis and became known as an excellent pianist and genial young woman, is to be married June 5 to Charles Russell Clapp, in her home at Atlanta, Ga. After July 1 they will be at home at the Williston Apartments, Toledo, Ohio. The South loses a most attractive young woman in this marriage, but musical circles of Toledo are so much the gainers.

#### Arthur F. Kibbe's Choruses Please

The Fulton County Choral Society, Arthur F. Kibbe, conductor, gave its annual concert at the First Congregational Church, Johnstown, N. Y., on Friday evening, May 10. The audience was a large and appreciative one, whose unanimous opinion seemed to be that the singing of the choral was the best in years. At any rate, Mr. Kibbe may feel justly proud of his members' work.

"At all times the tone was round and full, the attack and shadings excellent, the pianissimi being especially beautiful and some wonderful contrasts were skillfully brought out. It was indeed remarkable to witness the skill and ease with which some of the most difficult passages were executed." The foregoing was said by the critic of the Morning Herald (Gloversville and Johnstown, N. Y.) which will testify to the meritorious work of the choral.

Maude B. Hurst, a local soprano, was the soloist. Her voice is a pleasant one of considerable compass, which she used to fine advantage in such a number as Puccini's "Vissi d'Arte" from "Tosca." In addition, two groups of songs by Brewer, Salter, Ferrata, Scott, Seiler and Spross were given. In Gretchaninoff's "Slumber Song," Mrs. Hurst was most successful in conveying the mood of the song. Her singing showed excellent training, for which Mr. Kibbe is responsible.

The Mendelssohn Male Chorus, under Mr. Kibbe's baton, contributed much pleasure through its artistic style. Each interpretation was characterized by its finished style. "The Roll Call" (Broome) and "Twilight" (Buck) were the two numbers.

The program rendered by the Fulton County Choral Society included: "The Nights" (Challinor), "The Song of the Pedlar" (Williams), "Miranda," "A Rose to a Rose," "The Future" (Gilchrist), "Daybreak" (Nevin), "On Himalaya" (Bantock) and "Love's Tempest" (Elgar). The final number, "Epilogue" from "The Banner of St. George" (Elgar) was also well received.

Jeannette Stetson was the accompanist and her work added considerably to the merit of the evening.

On June 4, at the Grand Theatre, Johnstown, N. Y., the Mendelssohn Male Chorus, under Mr. Kibbe, will give a concert, assisted by Adelaide Fischer and Wilfred Glenn.

The results shown in the work of both singing societies emphasize in marked degree the value and calibre of Mr. Kibbe's services.

#### Played Mana Zucca's "Valse Brillante"

Hazel Carpenter recently played Mana Zucca's "Valse Brillante" at the Brooklyn Academy of Music with great success. Adelaide Fischer played this same composition in Weehawken last Saturday with signal success.

#### Gaylord Yost to Be Kept Busy Next Season

Gaylord Yost, American composer-violinist, will be kept busy next season, according to reports. Aside from his duties as head of the violin department of the Indiana College of Music and Fine Arts, of Indianapolis, Mr. Yost will fill many important engagements. His first appearance in the fall will be at the National American Music Festival, held at Lockport, N. Y., the first week of September. Shortly after this he will appear in Chicago and make a tour of the Western States. A return date is booked for Lincoln, Neb., in which city he recently had a very successful recital, and a number of bookings are being arranged in the East later in the season. On all his programs Mr. Yost has planned to present American compositions.

#### Rudolph Reuter on the National Anthem

"The impossible range of 'The Star Spangled Banner' is a source of much comment and no little annoyance to the audiences that join in the singing of it daily and everywhere," says the American pianist, Rudolph Reuter. "In opening or closing my programs with it, as I have done at nearly all of my concerts this season, the torture that I was inflicting upon the poor people who joined in by making them sing that high F was unbearable to me. Finally, in the last few concerts, I played it in the key of A; a most revolutionary thing to do, some will say—almost like playing the Chopin A flat ballade in another key. Let me make a plea for the lower key—that it be adopted by all orchestras and

bands. The one objection would seem to be that the low A is impossible for an average audience to sing. But, mind you, the first B flat is hardly ever sung anyway, because it takes an average audience a few bars to get started. Then, after all, while an audience may not actually sing a very low note, there is no particular strain in attempting it, and if the accompanying instruments be loud enough, imagination will do its part in convincing most individuals that they have actually produced a tone. With the high F it is certainly not so, and a vocal strain enhanced by enthusiasm may do a lot of damage. Also, the key of B flat is to a great extent but a condescension to the brasses of the orchestras and bands, so they can make use of many open tones, particularly the high B flat of the B flat trumpets, a thing entirely unnecessary."

#### Why George Barrere Resigned

In a letter to Mr. Flagler, of the New York Symphony Orchestra, Mr. Barrere, the flutist, said, in part:

"My association with this organization has become so much of an attachment that it has long stood in the way of my decision to tender you my resignation; also the exceptional kindness of Walter Damrosch and yourself in granting me so much freedom from my orchestral duties. Now, however, as my future plans involve almost continuous absence from New York, which would make a further extension of these courtesies on your part really impossible, I truly feel that I must not even permit the extraordinary and highly flattering financial inducement which you offered me to stand in the way of devoting all my time and attention to my work as a solo artist and to my own artistic children—The Barrere Ensemble, The Trio de Lutece and the Little Symphony."

Most sincerely yours,  
(Signed) GEORGE BARRERE.

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## MUSIC STUDY IN OAKLAND SCHOOLS

San Francisco, Cal., April 15, 1918.  
 I spent a delightful day recently with William J. McCoy, of Oakland, and I learned many things that were new to me and which astonished me greatly.

I will not say that I have a wide knowledge of school music, either in our West or our East, or in Europe. But I have always had a rather poor idea of it. I have seen examples of it on rare occasions, both East and West, and it appeared to me to be the "stepchild" of educational branches, as it is in many other ways in this country.

Hence my unbounded astonishment at finding it a real thing with a real value in Oakland—Oakland indeed! Are we not taught that Oakland is merely the sleeping place of San Franciscans? A sort of last jumping-off place? Who is responsible for that impression? And why does not Oakland gird up its loins and get its shield and buckler out of hock and let the world know that it is really and truly a real town with real live people living in it, and the most remarkable of schools, so far, at least, as music is concerned?

I found Oakland a straggly sort of semi-suburban city—a city in the making. An excellent rapid transit takes one to the center of the city from the San Francisco ferry. There is a thriving looking, though rather small, business district, a costly but unattractive city building, streets radiating from it in several directions wherein are old frame houses sandwiched in between handsome and spacious modern office buildings.

Not very far from this center is the Municipal Auditorium, a very handsome building containing several halls for concert, opera, etc. Across from it is a large lake and municipal boathouse, and there are many boats and many pleasure-seekers on pleasant afternoons, which, I am told, are more frequent in Oakland than they are in San Francisco, which is a cold, foggy, windy city.

Still further inland, or southward, down the bay shore, is the Fremont High School, not an imposing edifice, and rather disappointing at first sight, but holding, for the musician, much of real interest. I was met here by Alice C. Bumbaugh, who has charge of the music department. Assisting her are Eleanor M. Bush and A. C. Olker, the latter having charge of the band and orchestra classes and teaching band and orchestral instruments.

From Miss Bumbaugh I learned that music is an elective subject, not compulsory, which renders all the more astounding the fact that there are about 300 pupils, or nearly one-third of the entire enrollment of the school, in the music classes! How such enthusiasm is aroused I could not learn, the teachers being very modest in their statements in this regard, but that some very unusual influence is at work is evident enough when we consider that about one student out of every three in the entire school elects, voluntarily, to attend the music classes. The same proportion obtains in every school in Oakland.

This is remarkable enough, but still more remarkable are the results obtained. I happened in when a class was in progress—just an ordinary class, I take it, with just ordinary pupils, neither especially stupid nor especially endowed. Miss Bumbaugh sent the members of this class to the board to harmonize a melody, and kept them there, paying no attention to them during my entire visit. I was able thus to see for myself what they were capable of doing, and I was amazed with what correctness and speed they were able to harmonize the given theme. The work they did would have been quite worthy of a music school. (Indeed I know of some so-called music schools whose students would find themselves unable to do as well.)

I learned that the courses include two years of harmony, one year of music history, two years of choral work, including sight singing, and band and orchestra playing. Each branch calls for five periods (forty minutes) a week, and the student may elect any particular branch of study or may take them all. Full credits are allowed for music study, which means that this is recognized as real study, not merely as a side line of no value, which is as it should be and shows that the authorities have at last awakened to a realization of the practical value of music study.

In the harmony study McCoy's "Cumulative Harmony" is used, and this demands much exercise work, real a b c study, with the use of the figured base, which these teachers tell me can not be discarded with benefit to the student. It is interesting to get this view, which is the result of much practical experience, upon this mooted question. In the singing classes a movable "do" is used, but not the Tonic Sol-Fa so much used in England.

In addition to the work I saw done on the board, I was shown some compositions done by advanced pupils. It appeared to me to be very excellent, and to show more freedom and individuality than is generally found in school work. Teaching of melody writing by the use of pre-arranged harmonies also appeared to produce valuable results, and evidently gave the student an understanding of the essentials of music, and, still better, to have done away with that bogey, the dread of all beginners, the fancied complication of musical composition.

From this school I accompanied Mr. McCoy to the Technical High School a magnificent modern building at the other end of the city. There I was fortunate enough to find the students' orchestra in rehearsal under the direction of Prof. Trutner. All of the orchestral instruments are represented in this orchestra:—horns, oboes, bassoons, timpani, etc., played, some by boys and some by girls. There was a large string section, and the body of tone was particularly notable, as well as the excellence of the intonation. Altogether it is evident that this orchestra is likely to turn out some high class professionals, and, still more important, some really gifted amateurs.

I visited Mr. McCoy's studio in the Pacific Building, a large, well lighted and comfortable studio, and for the sake of the inner man we lunched at his club, the Athenian Club. Mr. McCoy is also an influential member of the far-famed Bohemian Club of San Francisco.

In vain did I endeavor to "interview" him as to his new opera, a portion of which was recently given here under the direction of Schiller. He was non-committal—he would have some news for me shortly, he said, but was not yet ready to talk.

The impression I brought away with me was, that in Oakland a wonderfully effective work in music is being done, a work that will be far-reaching in its effect, that will, sooner or later, be emulated by all of the schools in

the country, and that out of this endeavor a real musical atmosphere will grow up such as does not now exist. Love and knowledge of choral singing and orchestra playing will grow out of this, and the day will come when most of our citizens will really demand musical entertainment, where, today, those who demand musical entertainment are the exception, not the rule.

FRANK PATTERSON.

## ALL AMERICAN PROGRAM FOR THE ANNUAL N. Y. S. M. T. A. CONVENTION

### None but American Artists, Speakers and Compositions

Walter L. Bogert, of New York, chairman of the convention committee of the New York State Music Teachers' Association, has arranged the following program for the thirtieth annual convention of that association, which will be held at the Hotel Majestic, New York City, on June 25, 26 and 27, 1918. Feeling that Americanism is the dominant note of the day, the speakers and artists, without exception, will be American and the convention will listen to nothing but American compositions on its music programs.

### TUESDAY, JUNE 25.

9:15 a. m.—Opening of the convention. Address of welcome and annual report of president, Frank Wright, president of N. Y. S. M. T. A.

9:45 a. m.—General conference; subject, "Relaxation." Speakers: Dr. Frank Crane ("The Art of Relaxation"); Ernest Hutchison; Purdon Robinson ("Relaxation as Applied to the Voice"); David Mannes ("Co-ordination from the Standpoint of a Violinist"); Alexander Bloch; Floyd S. Muckey, M. D. ("The Need of Relaxation in Voice Production"); Florence Fleming Noyes ("Visible Music"). Discussion.

11:30 a. m.—Piano conference; subject, "Technical Readjustment Made Necessary by Relaxation," Florence Leonard, president of Breithaupt Association of America. (Note.—Prominent artist-teachers have signified their intention of being present and taking part in the discussion.)

11:30 a. m.—Voice conference; subject, "Singing in the Public Schools and Its Relation to the Work of the Vocal Teacher," Hollis Dann, Department of Music, Cornell University. Discussion.

2:15 p. m.—Recital of American folk music, "Lonesome Tunes," collected in the Kentucky mountains by Lorraine Wyman and Howard Brockway; Miss Wyman, soprano; Mr. Brockway, piano.

3:30 p. m.—Address, "Community Singing: Its Growth and Development," Harry Barnhart, director of New York Community Chorus.

4:00 p. m.—Conference on Public School Music; "Relation of Our High Schools to Music Teachers in the Matter of Credits for Private Instruction by Outside Teachers," Dr. Frank R. Rix, director of music, New York City Board of Education. Discussion.

8:15 p. m.—Concert; Mary Jordan, contralto (formerly of

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WEDNESDAY, JUNE 26.

9:30 a. m.—General conference; "General Musicianship." Speakers: Daniel Gregory Mason, professor of music at Columbia University ("What Is Interpretation?"); W. J. Baltzell, editor of *The Musician* (subject, "General Musicianship"); Sigismund Spaeth, music critic of the New York Evening Mail (subject, "What Does the Critic Look For in the Givers of Recitals?"). Discussion.

11:30 a. m.—Lecture, "Thirty Years' Experience in the Treatment of Singers," H. Holbrook Curtis, M. D.

11:30 a. m.—Piano conference. (a) "What Foundational Training Is Necessary for the Piano Teacher?" Harriette M. Brower; (b) "A Plea for More Intelligent Practice," Perlee V. Jarvis; (c) "Foundational Educational Schooling in Music," A. K. Virgil. Discussion.

12:45 p. m.—Reunion and luncheon. (Tickets \$1.50 per cover, on application to Miss van Voorhis.)

2:30 p. m.—Chamber music concert, the Elsa Fischer Quartet.

4:00 p. m.—Conference; subject, "How Far Is Music Essential During This War?" Speakers: W. R. Spalding, professor of music in Harvard University; John C. Freund; Francis Rogers, recently with our army in France.

8:15 p. m.—Concert; Mabel Preston Hall, dramatic soprano (Chicago Opera Company); Hartridge Whipp, baritone, and Leo Ornstein, piano.

THURSDAY, JUNE 27.

9:00 a. m.—Annual business meeting. Reports and election of officers.

2:15 p. m.—Joint piano recital, Mana Zucca, Charles T. Griffes, playing original compositions, and Oliver Denton, playing the "Eroica Sonata" by MacDowell.

3:30 p. m.—Lecture, "Musical Re-education," Harriet Seymour (author of "How to Think Music"). Discussion.

4:15 p. m.—Conference, "Examinations and Certification." Speakers: Frank Wright, president of N. Y. S. M. T. A.; Frederick Schlieder, chairman of examining committee; Warren R. Heden, and others. Discussion.

8:15 p. m.—Concert, Florence Macbeth, soprano; Eddy Brown, violin.

#### Edward Clarke in Novel Program

Edward Clarke is receiving many demands for his program, "Home and Patriotic Songs of the United States." In this lecture-recital he tells the story of the origin of the well known songs of America, singing a number that give variety and interest to the program. Starting with the story of "Yankee Doodle" in the war of the Revolution, he goes briefly over the history of our country as it is recorded in song. Dwelling on the rise of the minstrel songs, he tells of the life and work of the greatest of all American writers of popular songs, Stephen Foster, and dwells upon the beginning of popular songs and recalls a number that have been popular during the past twenty years and concludes with remarks on and examples of the popular

#### MUSICAL COURIER

##### Rice Gives Two Recitals the Same Night

One of the secrets of Leon Rice's popularity is attributed to his unfailing generosity. Three times during this past season he has given song recitals at Camp Upton, to say nothing of his appearances in other camps, and last week he performed the most unusual feat of singing two entire programs during the same evening, the first being given in the Y. M. C. A. Auditorium, which seats 3,500 men. On this occasion he sang twenty songs, to the great delight of every one. When he had finished, Mr. Rice was told that 2,000 "rookies" had just arrived from the East Side of New York City and he immediately volunteered to sing for them. Fifteen songs comprised his second program.

There have been many concerts given at Camp Upton, sometimes as many as four or five going on at the same time in various buildings. Leon Rice, however, has the distinction of being the only singer who gave one entire recital.

The following letter received two days later by Mr. Rice speaks for itself:

DEAR MR. RICE—I want to express again my very great appreciation of your readiness to sing for the boys, and to say that you showed the best possible judgment in selecting the songs to be used in camp. They were every one of them wonderfully adapted to the needs of the occasion; they all touched the human side of



LEON RICE,  
Tenor.

us and for that reason had a special appeal to the boys, who hate and openly reject stiffness or cold formality.

Perhaps you did not know that you are the first singer to do a straight recital program in Camp Upton; one which stood on its own power of appeal, and was not bolstered up by other features on the program. It is a fine compliment that the men heard you in such numbers as your two crowds last Tuesday.

Thank you for performing this real service in brightening up the evening for so many of our boys and bringing to them a real message in song.

Gratefully and sincerely,  
(Signed) RALPH C. WALKER,  
Entertainment Director.

#### Bauer and the Baby

As all concert artists know, it often happens that in concert giving many things occur which are not printed on the program. Such an incident happened to Harold Bauer on one of his recent tours, and it deserves to be recorded.

On this particular evening, the program was rudely interrupted by the vociferous crying of an infant in arms lodged somewhere in the balcony. Mr. Bauer continued to play, feeling sure that the offending baby would be removed, or at least cease the disturbance, but, as the noise only increased in volume, he stopped and, coming to the front of the platform, addressed the audience something in this wise: "The baby is very unhappy, evidently, and does not like the music; but he has my sympathy, for, as I recall my own babyhood, I am sure that when I was at that tender age I would myself have resented in a similar manner so much noise as was exhibited in my last selection. I therefore apologize to you all for having put this particular selection in my program, and you may be sure I shall be more careful in the future."

On the conclusion of this little speech, the offending baby was removed and the program proceeded without further interruption.

At the conclusion of the concert a number of people went up on the platform—evidently a deputation, with a spokesman at their head. They protested against Bauer's attitude and against his taking any blame for the untoward incident; they would not hear of his making an apology, vehemently asserting that the fault was not Bauer's at all, but rather the blame should be put on the ushers and the management.

#### Sidney A. Baldwin's New Church Position

On Sunday evening, May 12, Sidney A. Baldwin was given a warm reception at his farewell service at St. James' Church, Newark, N. J., where he has acted in capacity of organist and director for five years. Mr. Baldwin has secured a position as organist of Christ Church, of Bloomfield-Glen Ridge, N. J., one of the largest churches in the State.

Mr. Baldwin is also master of music in the Allen-Stevenson School, 50 East Fifty-seventh street, New York. The term closed on May 15, with commencement exercises held at the Thirty-fourth Street Armory.

EDWARD CLARKE.

songs of the day. The following is the program as it was given at Wayne, Neb., State Normal recently:

War of the revolution—"Yankee Doodle," slave songs—"Great Camp Meetin'," "I Look Out Yonder," "Upon the Rock," the beginning of church music—"Hail Columbia," "Home, Sweet Home," "War of 1812," "Star Spangled Banner"; songs of Foster—"Uncle Ned," "Nelly Was a Lady," "Gwin' to Run All Day"; Civil War—songs of George Root and Henry Clay Work; minstrel songs—"Jump Jim Crow," "Oh Dem Golden Slippers," "Dixie"; popular songs, past and present; "America."

The school paper of the State Normal reported the following of the recital:

The lecture was well thought out and most instructive as well as entertaining. His explanation of American national and folk-songs was unusually good and the singing of them a real joy. His voice is a rich baritone of the very best quality and he knows how to use it to the delight of all. His work with us will be remembered, as his program was new and something different from the ordinary type.

Edward Clarke, assisted by Rachel Steinman Clarke, violinist, and Earl Victor Prahl, pianist, gave a concert at Peoria, Ill., Tuesday evening, May 7.

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## ACROSS THE COUNTRY

**Albany, N. Y.**—At a recent meeting of the Monday Musical Club officers were elected as follows: president, Mrs. Horatio S. Bellows; vice-presidents, Mrs. Leo K. Fox and Florence Page; recording secretary, Elizabeth J. Hoffman; corresponding secretary, Mrs. J. W. Pattison; treasurer, Mrs. Wendell M. Milke; librarian, Mrs. Thomas Wilbur; directors, Mrs. James H. Hendrie, Mrs. W. D. K. Wright and Helen M. Sperry. Both Miss Hoffman and Mrs. Milke were re-elected for the sixth time. Mrs. Bellows succeeds May E. Melius. The annual luncheon will take place at the Albany Country Club, on June 3, Mrs. Benjamin Boss being in charge of the arrangements. More than \$700 was netted at the recent concert of the club chorus, Dr. Frank Sill Rogers, conducting.—The Mendelssohn Club, one of the most popular male choruses in this section, gave its closing concert of the season in the Education Building to an audience that crowded Chancellors' Hall to the doors. Beginning with "The Star Spangled Banner," the club sang national songs of the Allies. Harry Alan Russell was the accompanist for the club and also for Marie Caslova, violinist, who, with Arthur Alexander, tenor, was the assisting artist. Both Mr. Alexander, who played his own accompaniments, and Miss Caslova were well received. The big club number was Brewer's setting of Tennyson's "Break, Break, Break," which was well sung. Other numbers of special charm were a Volga boat song and a Brahms lullaby, both sung a cappella. Mr. Alexander sang a group of French songs, including Franck's "La Procession" and the Duparc "Chanson Triste," with fine effect. Miss Caslova's "Romance," by Wieniawski and variation on a theme of Corelli brought forth much applause. The president of the club, Daniel Whittle, announces that the organization will give the usual three concerts next season. Dr. Frank Sill Rogers is conductor of the club.—Choir concerts of last week included St. Paul's vested choir, directed by Ben Franklin, and the Cathedral of All Saints choir, directed by Harry Alan Russell.—Alfred Hallam, conductor of the Albany Community Chorus, announces that at the close of the season a large outdoor "sing" will be held, the first of its kind to be given here. During July and August Mr. Hallam will be at Chautauqua. Three hundred members of the chorus sang national songs at the recent War Chest drive mass meeting.—During July and August Mr. Hallam will be at Chautauqua, directing music there.—Robert K. Quayle, veteran composer, has written a new war song, "Arm, Arm, Ye Brave." He composed both the words and the music.—Lieutenant Roger H. Stonehouse, of the Adjutant General's staff, was tendered a farewell dinner at the Education Building recently, prior to his departure for the Aviation School at Ithaca, and was presented with a handsome wrist watch. Lieutenant Stonehouse was the baritone soloist at the Emmanuel Baptist Church and a member of the Mendelssohn Club.—A musicale was given recently at the home of Mrs. John T. D. Blackburn. Among those contributing to the program were Mrs. Adna W. Risley, Dr. Harold W. Thompson, and Mrs. Blackburn.—Mrs. George D. Elwell, pianist; Mrs. Ronald Kinnear and Florence Mary Loftus, sopranos; Mrs. Grover C. Fayles, contralto, and Julius M. Verch, violinist, gave a program recently in Trinity Chapel, the occasion being the tenth year of the pastorate of Dr. L. M. Lounsbury.

**Boston, Mass.**—(See letter on another page.)

**Buffalo, N. Y.**—The last two concerts in the Mai Davis Smith's series were attractions of great magnitude, offering Jascha Heifetz, Russian violinist, whose incomparable art captivated his audience, and the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor. Eddy Brown, brilliant American violinist, was the soloist with the Philadelphia organization, and he duplicated his former local success. Under the same management, John McCormack appeared to a capacity audience on April 19, again delighting his hearers by his matchless art of song. Among the encores sung were Zo Elliott's "There's a Long, Long Trail," and Ivor Novello's "Keep the Home Fires Burning." Mr. McCormack also made a very strong plea in behalf of the Third Liberty Loan.—Nina Mangan, soprano, a Buffalo girl, justly celebrated in the fields of concert and opera, charmed an immense audience in a program of songs and arias on May 5. She was assisted by Alberto Bimboni, pianist. Floral tributes and hearty applause contributed to a most enthusiastic reception for the young artist. The concert was for the benefit of the National League for Woman's Service.—Mme. Schumann-Heink proved her undying popularity when she sang to a large audience in Elmwood Music Hall on May 9. This well beloved artist sang delightfully, and also spoke feelingly about her activities in behalf of the great work of the nation.

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio.**—(See letter on another page.)

**Cleveland, Ohio.**—(See letter on another page.)

**Dallas, Tex.**—(See letter on another page.)

**Detroit, Mich.**—(See letter on another page.)

**Indianapolis, Ind.**—On the afternoon of May 5, Riccardo Stracciari, the Italian baritone, gave a recital at the Murat Theatre. He sang an interesting program of arias and Old Italian songs, as well as one group of English ballads. A fine rendition of an aria from "The Barber of Seville" closed the program.—On May 13, the People's Chorus, Edward Bailey Birge, director, gave a creditable performance of "Elijah." The soloists were Lillian Wright, soprano; Fredericka Downing, alto; Henry Houghlum, tenor, and Charles W. Clark, baritone.—The last concert of the season for the Athenaeum was given on April 29. Charles Gallerher, bass, and Gaylord Yost, violinist, were the soloists. The concert was one of the best of the season.—A very active movement is on foot to provide the city with music in the parks during the summer.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Miami, Fla.**—Mrs. Emmet McDonald has organized a woman's quartet, embracing the following members: Mrs. J. A. Hazeltine, Marion McCourtney, first sopranos; Elizabeth Mix, Marion Vim, second sopranos; Mrs. T. O. Wilkins, Mrs. George Adams, altos. Carrie Palmer will act as the music director, and Mrs. McDonald as the pianist. This quartet was organized to take the place of a male quartet, as many of the men singers are leaving to join the colors.—An attractive music program was rendered at the school auditorium when Lieutenant-Colonel James Long of the British Army related his war experiences. Mrs. F. M. Hudson sang "God Be with Our Boys Tonight," and Maurice Karp played several violin solos. Thelma Yarborough and her teacher, Hamilton Hopkins, delighted the audience with a duet. The latter also sang a solo, "The Lost Chord."—Several thousand people attended the first Community Sing held recently in the Royal Palm Park, under the leadership of Robert L. Zoll. Among the numbers rendered were "Over There," "There's a Long, Long Trail," "Keep the Home Fires Burning," "Perfect Day," and "Columbia, the Gem of the Ocean." Every hand went up when Mr. Kelly asked how many wanted a repetition of the "sing" on future Sundays.—Maurice Karp has been engaged to teach violin in the public schools. He will play also on the White Temple programs during the summer.—The White Temple choir was scheduled to produce "The Soul Triumphant" on May 10, with Maurice Karp playing two violin solos, the Wieniawski concerto, and "Traumerei," by Schumann.—To the delight of the musical public, Miami is hereafter to have musical comedy, under the direction of the Florida Theatres Circuit. The circuit was organized recently, with John Robinson as president and Burton Mank, secretary-treasurer. The headquarters will be in Miami and the circuit is to include Miami, Daytona, Palatka, Kissimmee, Titusville, Fort Pierce, West Palm Beach, Arcadia, Fort Myers, St. Petersburg, Lakeland, Tarpon Springs, Pensacola, Ocala, Gainesville, and Tallahassee. Week stands will be made at each town in the circuit with a change of bill every two days. The promoters conceived the idea of establishing such an organization in Florida as a result of observations of evident prosperity aside from its climatic appeal.

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Philadelphia, Pa.**—(See letter on another page.)

**Portland, Ore.**—(See "Music on the Pacific Slope.")

**Redlands, Cal.**—(See "Music on the Pacific Slope.")

**San Antonio, Texas.**—At the final meeting of the season of the Tuesday Musical Auxiliary Chorus, the following officers were elected for 1918-19: Julian Paul Blitz,

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director; Mme. V. Colombati d'Acugna, honorary chairman; Mrs. A. Zorkowsky, chairman; Mrs. Alfred Duerler, first vice-chairman; Mrs. Robert McGowan, second vice-chairman; Mrs. S. D. Barr, corresponding secretary; Mrs. Stanley Winters, recording secretary-treasurer; Edna Schelb, librarian. Mrs. Edward Sachs was elected life accompanist, in recognition of her valuable services as accompanist for many seasons past. Various chairmen of committees were appointed as follows: Mrs. A. M. McNally, publicity; Mrs. J. A. Raby, courtesy; Mrs. Gay Russell, telephone, and Josephine Hornor, collector of fines. The chorus is an auxiliary to the Tuesday Musical Club, of which Mrs. Eli Hertzberg is life president.—A decidedly enjoyable joint recital was given in the auditorium of St. Mark's Parish House, May 2, by Mrs. R. R. Carlyle, soprano, and Mrs. Roy Lowe, contralto, assisted by Oscar J. Fox at the piano. Mrs. Lowe's deep, rich and appealing contralto was heard to splendid advantage in three groups of songs, including three beautiful numbers still in manuscript by Oscar J. Fox, namely, "Night Song," "The Brookside," and "Entreaty." The last one had to be repeated, and encores were necessary after each group. Mrs. Carlyle's beautiful lyric voice was charming in two groups, the first by Grieg and Dichtmont, and the second two attractive songs by Kolar. She also gave encores after each group. Mr. Fox afforded adequate support at the piano.—The Paulist Choristers, of Chicago, numbering sixty-five boys and thirty-five men, gave three concerts, May 3, 4, and 5, which will remain long in the memories of the vast audiences which greeted them at every concert, for at each performance there was a capacity house. Each program consisted of two parts: the first sacred, and the second secular, which gave opportunity to hear their remarkable work in two classes of music. Father William J. Finn, the director, has absolute control. One instant the singing was fortissimo, and the next so pianissimo that a whisper would be loud in comparison. The precision, the attacks, the releases, the breathing, and phrasing, were given with splendid unity. It is said that the Paulist Choristers have the distinction of being the only organization in America singing the very difficult Bach number, "All Breathing Life." The soloists were Frank M. Dunford, basso-cantante, whose splendid voice was heard in "Why Do the Nations," from "The Messiah." The difficult runs in this number were sung with great ease. Mary Anderson, the accompanist, gave adequate support. Parnell Egan, tenor, appeared first in the duet "Hodie Mecum Exis in Paradiso," from the "Seven Last Words of Christ" (Dubois), with Mr. Dunford. The duet and accompaniment of the chorus were delightfully given. Mr. Egan appeared also in solo in the second half of the program, singing "The Little Stars of Duna" (McGill), showing to excellent advantage clear, high tones—a voice of decidedly pleasing quality. Hallet Dolan's, a senior chorister's beautiful clear and appealing soprano voice was heard in Del Acqua's difficult "La Villanelle," which has been a trial to more than one coloratura soprano. The staccato notes and many runs were well executed. Walter Finn sang with sweetness Cadman's "From the Land of the Sky Blue Water." Each number on the program received such insistent applause that encores were granted after each one. A particular feature was the fact that after a short prelude by Miss Anderson, the ensemble numbers were sung a cappella. The soloists were Hallet Dolan, who sang "Oh, Had I Jubal's Lyre" (Handel), with the ease and surety of an older person; Clay Hart, tenor, "Mating Time" (Eville), with a voice of beautiful lyric quality; Frank Dunford, basso-cantante, "Vulcan Song," from "Philemon et Baucis" (Gounod), with excellent effect. As was the case at the first concert, the numbers were so loudly applauded that encores were necessary after each. The third concert's program consisted of numbers from the two preceding ones, with several additions. The "Marseillaise" was sung, with "Oh, Canada," Canada's new song, as an encore. This was sung at the two preceding concerts also. A stirring rendition of "The Star Spangled Banner" closed the program. The entire proceeds from all concerts are sent to the French Ambassador for the immediate relief and restoration of northern France. The choristers appeared under the auspices of the Catholic Woman's Association, Gussie Rowley, local manager.—The Tuesday Musical Club closed the season of 1917-18 with the following interesting program: Paper on "America as the Coming Musical Nation," Mrs. W. M. Wolf; "Indian Summer" (Cadman), "The Magic of Your Eyes" (Arthur A. Penn), Mrs. Guy Simpson, mezzo-soprano; berceuse (Delbruch), violin duet. Corinne Word and Eunice Gray; cycle, "In a Brahmin Garden," Virginia and F. Logan; Mrs. Hall, soprano, of Chicago (guest); "Masquerade" dance, No. 2 (Harry Patterson Hopkins), Agnes Krey, pianist. La Rue Loftin, pianist, substituting for Minnie Hirsch, gave a Beethoven sonata. The accompanists were Mrs. Robert Schermerhorn, Mrs. Edward Sachs, Floy Tarbutton and Oscar J. Fox.—Flora Briggs, pianist, artist-pupil of John M. Steinfeldt, played an interesting program before a large audience on May 7, at the St. Anthony Hotel.

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**St. Louis, Mo.**—(See letter on another page.)

**Santa Barbara, Cal.**—(See "Music on the Pacific Slope.")

**Seattle, Wash.**—(See "Music on the Pacific Slope.")

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

**Tallahassee, Fla.**—The College Glee Club, consisting of sixty-five voices, produced Reinecke's cantata "Little Rosebud," under the direction of Henrietta Spragins Mastin, with the assistance of Du Bois Elder, reader, and also director of the school of expression. The soloists were Gladys Martin, Lula Mastin, Henrietta Evans and Minnie Nobles, all from Miss Mastin's voice class. They evidenced the excellent work being done in voice placing and interpretation, while the chorus sang with good ensemble and shading. The cantata was staged with soloists and pantomime in costume, the chorus in white forming the background. The graceful dance of the good fairies and the characteristic dance of the flies were introduced and directed by Ruth Shearer, of the department of interpretative dancing.

**Wilkes Barre, Pa.**—A crowded house showed its appreciation of the Concordia spring concert by demanding many encores from both the chorus and the soloist. The

chorus is in fine shape and has not in any way been affected by the loss of the men who have entered the service, as the gaps have been filled and an excellent balance maintained. The precision and tone quality, particularly in the bass section, was excellent, the Storch "Night Witchery" deserving special mention as a beautiful composition beautifully sung. The program was happily chosen, light numbers used as contrasts to the heavier ones proving attractive to the audience. Miss Berry, whose soprano voice is much liked, sang several groups of songs, and was warmly received.

#### Facts About Oliver Denton

Each year brings heavier demands on the pianist. The growing popularity of ensemble music is training the ear of the public to expect bigness of tone and sustaining qualities which formerly were not demanded of the pianist. To meet the requirements of the modern standard one has to be a complete master of the instrument in a technical way and appreciate thoroughly its possibilities in a mechanical way and encompassing this knowledge and ability one must be a musician in every sense of the word. That means talent, feeling, expression and the magnetic warmth which impels an audience to listen.

Oliver Denton has every qualification demanded of the pianist of today. He has been in no hurry to make himself famous or to commercialize his talent. He is an American with a full appreciation of the advantage of the musical background in Europe for the student, but only as a means to an end. His special attention now, is to get the best out of American composers as he believes in the now of American music as well as in its future.

Being just over the draft age, Mr. Denton has not been called into military service, but his zeal for his country's victory is expressing itself in volunteer work at the different benefits and concerts for the soldiers and the relief work. When one visits the camps and reads the letters from the men "over there," they will see how necessary



the music, so generously given by the noble musicians who serve where best they can, is to the men in khaki.

Oliver Denton is giving the music lovers of this country a splendid example of what a man can accomplish when he goes about his work unhampered and with a perseverance to grow along a certain line.

Pure American in type, uncontaminated by foreign influence although spending many years in Europe as a student, Mr. Denton gives one the impression of being a most satisfactory American and one who will be influential in the musical world.

#### Olga Samaroff Helps the War Chest

(From the Philadelphia Public Ledger, May 14, 1918.)

As the War Chest campaign, which opens May 20 and will last for a week, is a concerted drive for all legitimate organizations that do the work of mercy on the battlefield, bring cheer and a touch of the faraway home into the life of the trenches and is heralded as "the greatest mother of them all," it seems fitting that a woman should be the first one to contribute to it.

The example was set yesterday by Olga Samaroff, noted concert pianist and wife of Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra. When Mrs. Stokowski, who last Saturday was elected a member of the Women's War Chest Committee for the district of Merion, where she resides, asked a campaign leader how much she should contribute, he informed her that a definite schedule of giving had been computed by the committee and that she was expected to pledge herself for an amount according to her income.

"I am a performer and have no definite income," she remarked, "but I expect to earn \$10,000 during my concert tour next season." And when she was told that \$50 a month was expected from the man or woman making \$10,000 a year, she entered a pledge for that amount.



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## CO-OPERATION THE KEYNOTE OF ST. LOUIS MEETING

Musicians and Chamber of Commerce Meet to Discuss  
Musical Situation—Other Items

St. Louis, Mo., May 11, 1918.

Keen interest in the subject and the way it was being handled was responsible for the generous response to the call meeting of the music lovers of St. Louis at the Musical Arts Building on Sunday afternoon, May 5. Charles F. Hatfield had sent out a letter of invitation in the hope that there would be a response, but it is believed that the splendid audience that presented itself was quite beyond the expectations of the committee. Not only were there present officers from all the musical organizations of the city, the men chosen to represent the Chamber of Commerce, the leading musicians of the community, but one noticed in the gathering many people who had no professional connection whatever, but only a deep interest in the betterment of the musical situation as a whole. The presence of these last mentioned was, perhaps, the most gratifying note of the meeting.

If it was interest that brought together that audience, it was co-operation that held it. The keynote of co-operation was struck early and it was dominant throughout all the discussion. Mr. Hatfield was elected chairman and George Enzinger, president of the Associated Musicians of St. Louis, secretary of the meeting. Mr. Hatfield, in a few brief pertinent remarks outlined the musical situation as it exists at present, with the various elements, each with a powerful potentiality but comparatively unimportant through lack of organization. He then further outlined it as he hoped to see it exist very shortly through the co-operation of the Chamber of Commerce, each musical organization stronger in itself and the whole forming an important artistic phase which will dovetail as it should with the commercial interests of St. Louis.

### Municipal Auditorium Suggested

The legacy of the past decade of musical development, a music festival of seven months' duration at the time of the Louisiana Purchase Exposition in 1904 and the Pageant Choral Society, the direct result of the wonderful Pageant and Masque of St. Louis, given ten years later in the summer of 1914, was interestingly touched on by Ernest R. Kroeger, composer and pianist, as a basic reason for every belief in the upward trend in music at the present time. Mr. Kroeger's declaration and plea for the correction of most of the present difficulties was in his suggestion for a municipal auditorium. The lack of such facilities is responsible for the deprivation St. Louis suffers in not hearing such artists as Joseph Bonnet, eminent French organist now touring the country, but who could not be brought to St. Louis because there is no available auditorium, equipped with a four manual organ. Such organs are to be had but only in churches where admission fee may not be charged, thus entailing heavy financial obligations. Later talks by members of the Chamber of Commerce, A. J. Davis and Paul W. Brown answered Mr. Kroeger's plea to the extent that a municipal auditorium has long been under serious consideration, that, in fact, blueprints are already drawn, the selection of site is practically assured and it is only a matter of putting through the bill which will give the necessary \$2,000,000 by mill tax, to make the auditorium a reality. Mr. Kroeger's comparisons with what had recently been done in Los Angeles and Springfield, Mass., had a very perceptible effect on the notoriously apathetic attitude of St. Louisans, regarding the more intangible necessities of life. What smaller and poorer cities have done, St. Louis can do and will do more.

### Joys of Public School Music Work

The troubles and joys of the supervisor of public school music—on about a 50-50 basis—were exceedingly well told by E. L. Coburn, whose point of view makes him incline to a slight overbalance in favor of the joys of public school music work. His reminiscences of his initial performance with "five acres of boys" and the dignity of Mr. Damrosch and his orchestra were delightful and gave many of his hearers a fresh insight into music, as applied to children.

### Musical Division in Chamber of Commerce

Former Governor Joseph W. Folk spoke at length of the need of St. Louis for its own music and the benefit that was to be derived by the musicians and musical organizations by membership in the Chamber of Commerce. A musical division is to be created in the Chamber of Commerce; each organization is entitled to a representative and this body of representatives will meet and confer with the various committees of the chamber to present their problems and receive assistance in working them out.

### Open Discussion

There was open discussion from the floor in which a number of musicians presented frank objections to methods that had been applied at various times, principally in bringing strangers to fill places that it was believed could have been well taken by local musicians. Many who came to complain, remained to offer active service; such is the genius of Charles F. Hatfield in making one man see the other's point of view. As is usually the case, when the other point of view was presented, the feeling underwent a swift change for the better.

### Heink Artist-Pupil in Recital

Felix Heink, of the Heink Conservatory of Music, presented Agnes Ruth Hoffinger, an artist-pupil, in recital Saturday afternoon at Baldwin Hall. Miss Hoffinger, who is a graduate in piano of Professor Heink, in elocution of Mrs. Ledman, and in harmony of Adele Neuwald, presented the entire program.

### Committee of Five Appointed

A motion was carried that Mr. Hatfield appoint a committee of five to set to work at once to carry through the plan which will bring into line at the earliest possible date, all the musical organizations in the city as members of the musical division of the Chamber of Commerce.

Mr. Hatfield's committee, as announced later, includes John Gundlach, former president of the Pageant Choral Society; William John Hall, former dean of the Missouri

Chapter of the American Guild of Organists; Ernest R. Kroeger, pianist and composer; Frank Geeks, president of the Musicians Mutual Benefit Association and George Enzinger, president of the Associated Musicians of St. Louis. This committee is especially well equipped to handle the situation for the betterment of all the musical organizations in St. Louis.

### Cadman Song Cycle Sung

Charles Wakefield Cadman's song cycle, "The Morning of the Year," was given by Mrs. Karl Kimmel and Mrs. J. H. McKelvy, with John Besse, John W. Bohn and Claude Saner with Edith Gibbins at the piano at the May morning musicale under the auspices of the American University Society on Monday morning at the Wednesday Club. Mr. Saner, tenor, who was recruited from the ranks of grand opera and is now stationed at Jefferson Barracks, was thoroughly enjoyable in his solos. A large and representative audience was present.

### High School Pupils in Annual Concert

Seven hundred high school pupils gave the ninth annual concert at the Auditorium of the Grover Cleveland High School on Tuesday evening, May 7, presenting in a way that was remarkable "Trovatore" in concert form. The leading roles were sung by Blanche Skrainka, Nellie J. Hartness, Sara M. Conlon, Glen Lee, Mrs. John A. Rohan, Dr. J. J. Kessler and Paul J. Weaver. But it was that chorus of hundreds of fresh young voices, sensitively responsive to the splendid direction of E. L. Coburn, supervisor of public school music, that one remembers more than anything else. The series of annual public school music concerts consists of five and this year it was particularly appealing, because an admission fee of 10 cents was charged for the purpose of donating to the Junior Red Cross the proceeds of the concerts. Between \$1,200 and \$1,500 has been turned over to the Red Cross through the efforts of Mr. Coburn and his big band of little singers. Mr. Coburn hopes, through co-operation with the Board of Education, to secure the use of school buildings for the establishment of community centers for the coming winter. It is his belief that people have real need of a place where they may go and express through music the pent-up feelings so generally noticeable in these hyper-hysterical days. Mr. Coburn, needless to say, is immensely successful in his community singing work and St. Louis will be very fortunate if he is able to carry on this plan.

Z. W. B.

### Mabel Garrison a "War Daddy"

Mabel Garrison, soprano of the Metropolitan Opera Company, always very pro-Ally in her sentiments, has been tireless in her efforts to supply the French and English soldiers with various material and spiritual comforts. Ever since the inception of the war she has been sending boxes of goodies and various knitted garments made by her own hands. Feeling that she wasn't doing quite enough to convince her civilized brothers across the sea that they had still another wholehearted sympathizer with them, the young soprano decided to become a godmother to a son of dear old France. She proceeded to write to friends abroad, hoping to be able to adopt some one that they knew about personally. An answer came in quick response to her offer, giving a long list to choose from. Just as a euphonious name had been selected and Miss Garrison had planned out many things for her future godson, her Uncle Sam intervened. He made his appearance by announcing his intention to join the Allies, declared war on Germany and made a public demand in large eight sheet bill posters for "U. S. A. War Daddies." Although the little soprano was as sympathetic with her French cousins as before, she was an American and felt that her Uncle Sam's demand should supersede that of "Papa Joffre." And so she set about to find a fatherless but deserving nephew of her "Uncle's" for whom she could become a "War Daddy."

On her recent Western trip, when she was dashing around filling engagements at the rate of a concert every other day, she appeared in joint recital with Reinhard Werrenrath in Des Moines, Ia. Des Moines is near Camp Dodge, and, as the artists had a few hours to spare, they decided to pay our soldier boys a visit and made arrangements to sing for them. At the camp Miss Garrison was presented to Mr. Werrenrath's cousin, Capt. George H. Russ, of the 352d Infantry. To him she explained her desire to become the paternal parent to one of her country's patriotic and deserving sons, and immediately enlisted his help.

The result was that the captain found an orphan who was only too willing to be adopted by the fair and youthful prima donna. Since that time a certain Camp Dodge private has been the recipient of all kinds of gifts, including a large Christmas box containing a sweater made under trying circumstances. Miss Garrison took every opportunity offered her to work fast and furious so her newly adopted one would be sure to have everything so well timed that she knew just which group was next on the program by the number of rows of stitches accomplished.

### Marie Tiffany's Honorable Record

Many artists are "doing their bit" by singing for the soldiers in the training camps whenever the opportunity offers, but few singers would have better record of regular work than Marie Tiffany, the Metropolitan Opera soprano. She has been singing in the camps in the vicinity of New York and for various war fund benefits ever since America entered the war. An idea of her activity may be obtained from what she did in the first part of May, singing six times within ten days. Monday evening, May 6, Wissahickon Barracks, Camp May (Navy Training Camp), N. J.; Tuesday afternoon, May 7, Navy Hospital, Wissahickon Barracks, Camp May; Tuesday evening, May 7, Sewall's Point (Navy), N. J. (Scout Patrol Submarine Chaser Aerodrome); Wednesday evening, May 8, Army Ammunition Base, Tuckahoe, N. Y.; Monday, May 13 (Army and Navy Phonograph Fund benefit), East Orange, N. J.; Tuesday, May 14, joint concert with Archibald Sessions, Red Cross benefit, Jersey City, N. J.

## MUSIC AND FASHIONS IN AFFILIATION

Mme. Tafel Arranges a Fête Where Tone and Dress Mingle in Harmonious Fraternity

That very popular and successful modiste, Mme. Tafel, anxious to contribute practically to the war charities, chose the Stage Women's War Relief as an especially worthy beneficiary of her activities, and having secured the enthusiastic co-operation of that representative body, organized a concert and fashion fete at the Ritz-Carlton Hotel ballroom, Thursday evening, May 16. That beautiful room was donated generously by Albert Keller, manager of the hotel, and Armand Vecsey, musical director, contributed his orchestra and his own leadership. The distinguished soloists who lent luminous eclat to the occasion were Mme. Schumann-Heink, Maggie Teyte, and Max Rosen. All the printing was done gratuitously by the Eilert Printing Company.

When the large audience had assembled, Vecsey led the overture, a colorful performance of his own "Poisoned Flower" ballet music, which met with pronounced favor. Then Daniel Frohman made an interesting speech setting forth the valuable work of the Stage Women's War Relief. He alluded also to Mme. Schumann-Heink's wonderful work in helping the Red Cross and Liberty Loan drives, singing in the camps, giving three of her sons to the American Army, and in general comporting herself with such unselfish patriotism that not long ago Secretary Daniels alluded to her as "The mother of the American Army." Mr. Frohman's allusions to Mme. Schumann-Heink and to the fact that she had sung the night before at Camp Dix to nearly 50,000 of our boys brought forth resounding applause from the audience.

Max Rosen opened the program with Sinding and Brahms-Joachim numbers and delighted his hearers with his fine tonal quality and his musical delivery. Later, in three other pieces he scored another big success, and at both of his appearances was encored insistently.

Charming Maggie Teyte, looking ravishingly pretty, did some Debussy in a manner so finished, so alluring, and so beautiful that the "bravos" of her listeners made a veritable tumult of approbation. Her hold on them increased with her irresistible rendering of lyrics by Campbell-Tipton, Burleigh and Sanderson.

Mme. Schumann-Heink, that grandly gifted queen of song, touched all hearts with "But the Lord Is Mindful of His Own," Gertrude Ross' "Dawn in the Desert," Weatherly's "Danny Boy," Oley Speaks' "When the Boys Come Home," and "The Star Spangled Banner." She was in a marvelously mellow mood and not only her soulful tones, but also her eloquent presentation of the texts, gripped every one profoundly. She was cheered to the very echo. Experts were in astonishment over her resonant, organ-like low tones and the delicacy with which she manipulated her head voice and ethereal pianissimo effects.

Following the concert came "A Summer Promenade," a fashion show, twenty-four pulchritudinous professional models exhibiting gowns designed especially for this occasion by Mme. Tafel and made entirely of American fabrics. When the exquisite modes, in all the recherche colors and designs, had been sufficiently admired by the female part of the gathering, a jury, consisting of Ethel Barrymore, Chrystal Herne, Mme. Namara, Clara Joel, Mrs. Shelley Hull, Elizabeth Risdon and Gladys Hanson, selected the prettiest gown in the collection, and Leonard Liebling raffled it off for the benefit of the Stage Women's War Relief. The gown netted about \$400, the fortunate winner being Commander Marks, who presented it to his wife, Lydia Locke. Dancing ended the very successful evening, which brought in about \$1,500 for the war purpose which prompted it.

## The Liederkranz All-American

The New York Liederkranz, one of the oldest, largest and most influential German organizations in the country, voted unanimously at its last meeting to thoroughly Americanize itself. English was made the official language of the club, and the board of trustees authorized to select an American name for it. A new resolution was adopted of complete allegiance to the United States and providing for the expulsion of any member guilty of word or act hostile to the United States or its allies. William Forster, president of the club, is a Four Minute Man and an associate member of the Liberty Loan Committee. The club at one rally pledged \$110,000 for the Third Liberty Loan, and has contributed to many other war activities. There are 114 stars on its service flag.

## Havana Luncheon for Campanini

Cuba paid an unusual honor to Maestro Cleofonte Campanini, director of the Chicago Opera Association, when the artists and musicians of Havana tendered him a complimentary luncheon on Saturday, May 4. Among those present were Hubert de Blanck, director of the National Conservatory of Music; Eduardo Sanchez Fuentes, the composer; Benjamin Orbon, Cuba's well known pianist; Guillermo Tomas, director of the famous Havana municipal orchestra; Andres Anton, the celebrated tenor of a former generation; Arturo Bovi, the well known orchestra conductor; Jose Giralt, the music publisher; Dr. Ignacio R. Weber, the Ricordi representative in Havana; Enrique Fontanills one of the most prominent Cuban jour-

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May 6, 1918.

Miss Claudia Muzio,  
284 West 57th St.,  
New York City.

My dear Miss Muzio:

Please accept my sincere thanks, on behalf of the People's Music League executive committee, for your great kindness in singing at our Cooper Union concert last Sunday evening. In appearing at this concert you provided a rare treat for the music lovers of the East Side, and I wish you could hear the enthusiastic comments about your work that are continually coming to our ears. We of the committee also were delighted with your singing and assure you of our deep gratitude for your public-spirited generosity.

Cordially yours,

*Miss Artemus R. Reed*  
Chairman,  
Executive Committee.

A TRIBUTE FROM THE PEOPLE'S MUSIC LEAGUE TO THE ART OF CLAUDIA MUZIO, PRIMA DONNA SOPRANO OF THE METROPOLITAN OPERA COMPANY.

nalists; Gonzales de la Peña, the brilliant Spanish caricaturist; Joaquin Molina, Albert Falcon, Laureano Fuentes, and Jose Veiga Gadea.

In the speeches that followed high tribute was paid to Maestro Campanini as one of the greatest forces in the present day operatic world, and the hope was expressed that before long Havana will have an opportunity to witness performances such as are given by the Chicago Opera Association.

## Edmund J. Myer on the Coast

Edmund J. Myer will close his studio, Carnegie Hall, New York, June 1, and start immediately for his ranch in the State of Washington. He will spend a short time there resting among the great wheat fields in the "Big Bend" plateau of the Columbia River, and will then go to Seattle. June 24 he will open his studio in the Fischer Studio Building in Seattle for his usual summer term of twelve weeks. Mr. Myer reports the closing of a very busy season in his Carnegie Hall studio. He will return to New York and reopen his studio the first week in October.

## The Spielers Twenty-fifth Anniversary

Mr. and Mrs. Herman Spieler, of New York, celebrated their silver wedding on Saturday, May 18.

## Musician-Psychologist Addresses Physicians

By special invitation, and contrary to tradition, Daniel Bonus, author of "Musical Psycho-pedagogy," addressed the members of the Decatur Medical Society on the subject of psychic treatment of nervous and mental disorders. For illustration, Mr. Bonus cited actual experiments and observations as a result of his experience in this field with teachers, artists and students. The novelty of a layman addressing a body of medical men attracted a good deal of attention. The meeting took place on April 30.

## Ysaye Sells Flowers for Belgian Fund

R. E. Johnston, the New York manager, is in receipt of the following tribute to the great Ysaye, from G. A. Aerts, the Belgian consul at Cincinnati:

I take pleasure to inform you that Belgian Queen's Flower Day in Cincinnati has produced over \$30,000 in a few hours. Before five o'clock every available flower was sold. The success is greatly due to the active part our friend Ysaye took in selling the flowers. Best regards. G. A. AERTS.

## Alice Nielsen Ends Season

Alice Nielsen will end her concert season at Augusta, Me., on May 28, by singing at an important special event to which the railroads are running extra trains from various portions of the State of Maine. Immediately after the Augusta appearance, Miss Nielsen will leave for her summer home at Harrison, Me., where she expects to spend the warm months.

ADELAIDE FISCHER  
SOPRANO

"ONE OF THE FAVORITE RECITAL ARTISTS OF THE DAY"

Management: WINTON &amp; LIVINGSTON, INC.

Aeolian Hall, New York

## MUSIC ON THE PACIFIC SLOPE

## GALLI-CURCI REACHES SAN FRANCISCO

Furore of Excitement Over Singing of Great Soprano—Managers Wagner and Behymer Planning—Just Off the Press—Miss Alchin with University of Southern California—Personal

San Francisco, Cal., May 13, 1918.

Galli-Curci arrives and the town is in a furore of excitement. Not since the great old days of Adelina Patti has there been any such sensation. Everybody who could get into the hall yesterday was there; those who could not get in are ashamed of themselves for not having bought their tickets in time. The auditorium here holds about 12,000 people, perhaps more including the great spaces allotted to standing room, and not only was every available inch of space taken, but hundreds were turned away. An hour before the hour set for the beginning of the concert the street in front of the hall was jammed with a struggling mob, either trying to get in to their seats or trying to reach the box office.

On past occasions there has been much disorder in seating the audiences in this auditorium, but yesterday the management had arranged the matter systematically and there was no trouble. Of course there was the usual large number of late arrivals, and it was necessary to hold up the concert fifteen minutes to permit the most of these to get seated. And even then, after the doors were shut for the first number, there were people still coming in. There is a vast difference between the usual big success and a huge success such as Galli-Curci. The fact that her manager, Charles L. Wagner, was on the floor acting, as somebody said, as sort of head usher, greatly facilitated matters. L. E. Behymer was also in view.

As to the song, why should I attempt to put into new language what has already been said over and over again, and reprinted in the columns of the MUSICAL COURIER, so that all the world might know, at least, the opinions of our most noted critics? I can add nothing to it. Indeed, in the face of such art as this, words fail. The writer feels instinctively that, whatever he may say, he will give a false impression. It is not meet that he should speak of technic, for Galli-Curci's art transcends technic. Excellencies that one might point out in a smaller artist fade into insignificance in this perfectly rounded whole. Even the voice itself is such that one cannot define its quality. It is more than sweet, it is more than luscious, it is more than passionate, more than all of the usual words express. If any one were to ask me to describe this singing and this voice, and the personality back of it, I would simply say, "I cannot. Go and hear for yourself."

And it is no less possible to describe Galli-Curci's inter-

pretations. That she takes liberties goes without saying. All artists take liberties, which simply means that they do not sing or play in set tempo like a metronome. But with Galli-Curci it is something quite different. However long the pauses are, or retards—however marked the accelerando, they always seem, not liberties, but amplifications, as if the singer had added something that the composer had omitted.

Yet, as I said at the beginning of this notice, I cannot describe it, this voice, this art. It is too great for words.

This concert was under the management of Frank W. Healy.

## Wagner and Behymer

Charles L. Wagner arrived in San Francisco on Saturday and left for Los Angeles with L. E. Behymer on Sunday evening. With heads together, the two great managers are planning, planning, and all for the benefit of the fortunate music lovers of this coast. Galli-Curci, before this notice is printed, will have appeared in the Southland and again in San Francisco. The latter seemed a real necessity in view of the great number of people who could not get admission to the first concert and, of course, the large number of people who will want to hear her again. This second concert is planned for next Sunday.

On arriving here Mr. Wagner was scarcely given time to rest from the fatigue of overland travel before he was whisked away in an automobile for a trip over San Francisco's beautiful hills, one of the most beautiful trips in the world, for it commands a view of the great bay, of the Pacific and of the distant mountains. And it was, for once, a beautiful day, sunshiny, windless, and comparatively warm (a rare thing at this season, which is here cold, windy and foggy).

Galli-Curci said: "The view from Twin Peaks reminds me of the Bay of Naples more than any other harbor I've ever seen."

## Tone Plays for Piano with Original Verses

I have just received from the press "Tone Plays for Piano With Original Verses," by Adelaide Trowbridge, member of the faculty of the music department of the University of Southern California. This work, which is published by the Clayton F. Summy Company, Chicago, consists of eight very small pieces for very small players. Miss Trowbridge contributed an article recently to the MUSICAL COURIER in which she expressed, feelingly, her dread of fads. In these pieces she shows the same feeling. They are entirely natural. They are not compositions made up according to some set formula, but are just natural outpourings of dainty melody. Some of them are harmonized, others are in one voice only, but these are so constructed

that the harmony suggests itself, and the melody is divided between the two hands.

An excellent addition to child music literature.

## "It's All Together and Over the Top"

Another new work which has just reached me, also from Los Angeles, is a marching song by Estelle Heartt Dreyfus, entitled "It's All Together and Over the Top." It is dedicated to "The California Boys."

This is a regular war song and a good one. It is based on a trumpet call, and has a sort of Celtic ruggedness that is very attractive. It should become quickly popular, especially as Mrs. Dreyfus is so eminently fitted to introduce it herself. Recently she sang the "Battle Hymn of the Republic" with the Los Angeles Symphony Orchestra, and her interpretation was highly praised by the entire press. Carl Bronson, himself a noted singer and teacher, writing in the Herald, said that she "sang the great audience to its feet with her stirring rendition." The Examiner said: "Patriotic zeal swept through the audience . . . many eyes were filled with tears."

## Miss Alchin with University of Southern California

In a recent issue it was stated that Carolyn Alchin, the noted pedagogue, was to have summer classes at the University of California. It should have stated that Miss Alchin would be with the University of Southern California, which is not the same thing. The University of California is in the North, the other institution is in Los Angeles. The work done there by Miss Alchin in the past has made her classes and her book popular. She knows how to teach, and that is saying much, for there are many who profess to teach, and who themselves possess a really great knowledge, but who are entirely unable to impart it. Miss Alchin shows that she has this ability, in her book. It is written in such a way that any one who reads may learn. It is clear, complete and comprehensive, and simplifies things that other works make difficult.

## Personal

In another column Ernest Elwyn Fitzsimmons, Seattle correspondent to the MUSICAL COURIER, gives an interesting account of the appearance in that city of Mischa Elman. In a personal letter, evidently not intended for publication, but which is too good not to publish, he writes: "It was the best concert we have had here for some little time. He (Elman) was here for almost a week, and we had some great times together. His secretary, Harry Loeb, New Orleans representative of the MUSICAL COURIER, was our guest also. We had feeds, shows and musical evenings together, and ended with a fine little formal reception for our distinguished guest in our apartment after the concert."

F. P.

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[Pacific Coast Representative, Frank Patterson, Room 212 Blanchard Hall, Los Angeles; 2644 Green St., San Francisco.]

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## LOS ANGELES "DEADHEADS"

**Impresario Behymer Discusses Impresario's Lot—Hears "Shanewis"—An Enemy Alien—De la Platé in "Stabat Mater"—The Zoellners Entertain Nevin**

Newspaper people all know what a delightful personage Impresario Behymer is to the interviewer. Mr. Behymer always seems to have a few moments for everybody, and it was in a most happy mood that the present writer found the busy manager one day this week. The brief conversation turned to Galli-Curci and the expected and expectant crowds. Mr. Behymer laughingly told the writer, that if he granted all the requests for tickets that he has had, he would have more "deadheads" than he could afford. He then went on to say that never in his history as a manager, in all his long term of service, had he been so badgered for free seats. There is a huge pile of letters on his desk, which if the requests contained therein were granted would mean about 900 seats. It appears that everybody in the United States who has any claim, however slight, on Mr. Behymer's acquaintance has written him to please see that so-and-so is taken care of with a couple of good seats. All the employees of all the newspapers, even to the lads who carry copy, claim to have been of enough assistance to Mr. Behymer in some capacity or other to entitle them to seats. And to top the whole there came an ancient gentleman with a correspondent's card to a magazine which ran some four or five issues back in the year 1885. Mr. Behymer says that the lot of the impresario is a tough one, but he is assured of one thing, i. e., that "oodles" of people have heard of Galli-Curci and want to hear her sing.

## Friday Morning Club Hears "Shanewis"

Ethel Graham Lynde, with the composer, Charles Wakefield Cadman, at the piano, presented a reading of Cadman's opera "Shanewis" to the members of the Friday Morning Club on May 10. Mrs. Lynde has the distinction of being the only person, so far as the writer remembers, in these parts, who makes a specialty of reading operatic works with explanatory remarks. Cadman played the prelude, intermezzo and the love scene, and as Mrs. Lynde read, he accompanied the words. He interpreted one of the songs of the people and demonstrated the idealized rag-time in Indian rhythms.

We of Los Angeles are very proud of Mr. Cadman, for he is one of us, and his opera was written at his residence here. We also are proud of the distinction which has come to Mr. Cadman for his proving to the musical world two things: that a successful opera can be written around a modern plot, and that an American can compose music capable of carrying that plot.

The interesting announcement was made by Mrs. Lynde, that "Shanewis" will have fourteen productions at the Metropolitan next season.

## Rudolph Kopp an Alien Enemy

By far the most exciting event of the week was the arrest and incarceration of Rudolph Kopp, one time solo viola of the Los Angeles Symphony Orchestra, and more recently leader of the very excellent orchestra at Sid Grauman's theatre.

For some time, Kopp, who is an Austrian, has been known to have made indiscreet remarks, and his many admirers warned him to be more circumspect in his utterances, but it appears that the virus was too strong and would out. The musician went so far as to make the alleged seditious statements which in effect were, that he hoped the American soldiers on the transports would be sunk like rats in a trap, and other statements very disrespectful to the President. As a climax to the affair, there was a very sensational arrest on Saturday evening, when, just after the first show was finished and Kopp and the members of his orchestra were conversing back of the stage, a United States deputy sheriff entered and told Kopp he had been spoken for, and took him to jail.

While complete details of the affair have not been given out, officials admitted that the musician had been arrested on Presidential warrant charging him with specifically violating section 12 of the President's proclamation of April 6.

It appears that Kopp applied for his first citizenship papers some seven or eight years ago, and although he has been a resident all that time, he never got his final papers.

Kopp is well known in musical centers, and was a short time ago, as report has it, offered a position with Dr. Muck, of the Boston Symphony.

Government officials declare that immediate internment at Fort Douglass, Utah, is the forecast of Kopp's case.

## De la Platé in "Stabat Mater"

Charles Henri de la Platé won fresh laurels, when recently he took on short notice the basso solos in a performance of the "Stabat Mater," given at Venice in the interests of La Monica's very excellent band. The soloist who had been engaged for the part was unable to fill the engagement and de la Platé was hurriedly pressed into service. With but two days' notice, the popular basso set himself to his task and gave a very fine account of himself. Other soloists who sang in the piece were Helen Newcomb, soprano; Stella Thomas Deshon, contralto, who is an artist-pupil of Mrs. G. K. Bretherton; William Wheatley, tenor, and Charles Henri de la Platé, basso.

Preceding the presentation of the "Stabat Mater," La Monica's band played a specially arranged overture to the sacred piece, and Ettore Campana, the baritone, sang an aria. Ray Hastings presided at the organ.

## The Zoellners Entertain Arthur Nevin

The beautiful home which the Zoellners are now occupying in Hollywood was made the more beautiful by way of special decorations in honor of Arthur Nevin, the noted composer, who was the guest of honor recently, when the Zoellners invited a company of Los Angeles' most brilliant musical people to meet Mr. Nevin. During the evening, the Zoellner Quartet played a number of Mr. Nevin's compositions together with other selections. Herman Seidel played second violin with the quartet in the absence of the member of the family who is the regular second violinist.

The Zoellners are rapidly becoming identified with all that is best in the musical and social life of Los Angeles,

and those musicians who are so fortunate as to be present at these delightful musical evenings which the Zoellners have been giving every little while find that art atmosphere which is most enjoyable and refreshing, in the Zoellner home at Beechwood Drive.

## The St. Cecelia Club's Program

The St. Cecelia Club, a very popular women's organization, held its regular monthly meeting on Saturday, May 4, at the home of Helen Tappe. The program was made up of old French compositions. There were three numbers for voice which were charmingly presented. The "Voice Noc" of Weckerlin, by Mrs. Benjamin Blosser; "Verduette" by the same composer sung by Eva Young Zobelein; and a fine trio, "Si mes vers avaient des Ailes," Hahn, sung by Mmes. Ross, Kellogg and Sadler.

Mary Goodrich Read presented in her usual happy way a group of violin selections: Couperin's, "La Precieuse" and "Chanson Louis VII et Pavane."

For the piano, the quaint old "Pomponette" and favorite air of Marie Antoinette were interestingly given by Olga Orth, while Mrs. Fred Bacon Reynard played brilliantly the "Tambourin" of Rambeau. Mrs. Harry V. Baxter gave a sprightly rendering of the "Gigue," by Lully.

T. A.

## SEATTLE ALSO APPLAUDS ELMAN

The ability of Mischa Elman to arouse enthusiasm among concertgoers has been again conclusively shown not only in Seattle, but in the adjoining cities of the Pacific Northwest. His annual concert occurred here Wednesday evening, May 1.

After an enthusiastic interpretation of his own arrangement of "The Star Spangled Banner," bringing the entire audience to its feet, Elman opened his program with the Vivaldi-Nachez concerto in G minor. He entered into

appear at the Portland Music Festival, June 6, 7 and 8. The programs are not ready for publication.

On May 9, the students of the Washington High School had the pleasure of hearing Neal-Simmons, soprano, in Indian costume; Robert E. Millard, flutist, and Ella Connell Jesse, accompanist.

Ruth St. Denis, the noted dancer, is at the Orpheum (vaudeville) Theatre. J. R. O.

## MUSIC FIGURES IN OAKLAND CAMP

With more than 5,000 delegates and members of auxiliary organizations in attendance, the fifty-first annual encampment of the Grand Army of the Republic of California and Nevada, to be held five days, opened on May 6, in the Municipal Auditorium, with a reception to the veterans. Headquarters were established, gratis, in the beautiful Hotel Oakland, through the generosity of the management. Very full and varied programs were arranged for each day, including Grand Army Night, at the Municipal Opera House; Citizens' Night, in the immense Auditorium arena; a grand parade, and a ball, given by the Daughters of Veterans in the Auditorium ballroom. Berkeley's welcome to the G. A. R. took the form of a patriotic rally at the Greek Theatre, when an elaborate program was presented. Bands taking part in the parade and at some of the meetings were the Oakland Firemen's Band, Technical High School Band, Daughters of Veterans' Drum Corps. Old time music of '61 was led by Comrade A. S. Olney; community singing by Glenn H. Woods; Cray's Orchestra played for the ball, and selections were given by the Carol Quartet—Barbara Miller, Edith Woodward, Marion Teller and Margery Kimball.

## Oakland's First Chautauqua

Throughout the week of the visit of the Redpath-Horner Chautauqua several other events were drawing enormous crowds, particularly the mass meetings for the Third Liberty Loan and the G. A. R. convention, besides several benefit performances, so that the audiences were far from what they should have been from the viewpoint of numbers; but without exception the programs were excellent and those who held season tickets made good use of them. Musical attractions were many and included several well known organizations, notably Cimera's Band and the Ladies' Regimental Orchestra. Helen Cafarelli, Italian prima donna, was with the Chautauqua; also Gladys Yves Brainard, pianist. Other artists included the Eve Anderson Company, the Premier Artists, Clara Gray, contralto; Edna Wooley, singer of Indian songs; Parvin Witte, tenor; Haberstro, basso cantante, composer of "My Soldier," "Sunshine," etc.; the Marr Entertainers; "Reno," the magician, and the Climax Company in "The Climax." Added to these there were speeches and lectures by war heroes and others, including Dr. Ira D. Landrith.

## Musical Brevities

The third sacred concert was given on May 1 at the Piedmont Interdenominational Church, the artists being Mrs. John C. Rohlf, for five years soprano with the Opera Comique, Paris; Festyn Davies, captain and song leader at Camp Fremont, formerly tenor soloist at Festival Hall, during the exposition; Esta Marvin Pomeroy, organist; Kajatan Atti, harpist, and Elbert F. Cowen, violinist.

A newly organized band is the Moore Shipbuilding Company's Instrumental Band. On May 2 the young women and other members of the office staff presented it with a silk flag, the ceremony taking place before a large gathering of shipbuilders.

Thousands of persons are enjoying each week the Sunday afternoon free concerts in Lakeside Park, by the Oakland Municipal Band, under the baton of Paul Steindorf.

Eleven children, pupils of Mrs. Orel Sheehan, played at a recital given at the home of Mrs. H. W. Bradley, on April 27. At the conclusion Juanita O'Brien, eleven years old, was presented with an engraved pin by Mrs. Sheehan, for highest award of the junior pupils.

Mrs. Carroll Nicholson and Alexander Stewart presented Edith Woodward, soprano, and Marion Nicholson, violinist, assisted by Doris Osborne, pianist, in a recital at Ebell Hall, on May 4.

The Y. W. C. A. Women's Orchestra, under the direction

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the spirit of this classical work and gave it a wonderful interpretation. All the exquisite and beautiful motives were well brought out with a clear singing tone combined with excellent coloring. Three movements from Lalo's "Symphonie Espagnole" made up the second number. The contrast was striking and the effect good. The enthusiasm shown brought forth many encores, for which Mr. Elman is most generous and gracious.

A well arranged group followed the Lalo number, in which were two of Elman's own compositions: "Deep River" (paraphrase) and "Tango," Albeniz-Elman. This group was met with a true demonstration which proved to a certainty the appreciation of his art. The Paganini "I Palpiti," which makes heavy technical demands upon an artist, was executed apparently with the greatest ease and exactness. Philip Gordon added much to the evening by his capable accompaniments sustaining the soloist at all times.

Clide Lehman, an artist-pupil of Harry Krinke, was heard Monday evening, April 22, in a piano recital. Mr. Lehman has many promising qualities and his program was conclusive of his serious intentions. Chopin B flat sonata was his first offering, followed by groups of Liszt, Chopin and numbers by Debussy.

The Spargur Quartet gave another evening of chamber music recently. Its main offerings were quartets from Dvorak and Schumann. The success at other appearances was repeated at this appearance.

A quaint and unique piano recital was given Friday evening, May 3, by three pupils from the deaf class of Ora K. Barkhoff. Those giving the program were Helen McLaren, Rose Pedigo and Willis Sherman. Other teachers presenting pupils this week in recitals were Mrs. W. M. Brownfield and T. H. J. Ryan.

The Musical Art Society met recently in a formal evening and presented a miscellaneous program of local composers.

E. E. F.

## PORTLAND APOLLO CLUB SINGS

The final concert of the tenth season of the Apollo Club took place on Thursday evening, May 2, at the Public Auditorium. Under the expert direction of William H. Boyer, the organization sang "By Moonlight" (Spicker), "Suomi's Song" (Mair), "Bugle Song" (Buck), "The Elf Man" (Gibson), "Irish Folk Song" (Foote) and "The Glory of God in Nature" (Beethoven-Pasche), and other selections. As usual, the club sustained its reputation for well balanced and artistic singing. Fritz deBruin, baritone, was the soloist of the occasion. His splendid art was shown to advantage in "Visione Veneziana" (Broggi), and "In the Moonlight" (Haile). He was applauded vigorously and responded with three encores. Edgar E. Coursen and William C. McCulloch, pianists, and Ralph W. Hoyt, organist, played the accompaniments. There was a large attendance.

Mabel Riegelman, the soprano, and Hiram Tuttle, the baritone, have been booked as two of the four soloists to

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tion of George T. Matthews, is giving a musical program this evening, May 10, at Mare Island Encampment.

Stella Margaret Jelica is singing at the East Bay Camps twice weekly, one of the most popular of her songs being "The Long, Long Trail," which she has already sung more than a hundred times. This gifted soprano is booked for thirty-five concerts throughout California, and is also contemplating a tour in the East before very long.

E. A. T.

#### TACOMA ITEMS

At the second annual all-college glee held in the auditorium of the College of Puget Sound, Friday evening, May 3, the Sophomore song won the handsome pennant given by President Edward H. Todd last year as a permanent glee trophy. Rivalry between classes was keen. Each class presented a college song, original in words and music, 75 per cent. counting on the words and music and 25 per cent. on the presentation. The words of the prize song were written by Vera Sinclair and the music by Muriel Hover. Dr. Robert L. Schofield, dean of music at the Puget Sound Conservatory, Mrs. James West and Mrs. Thomas J. Gambill were the judges. Mrs. Lynette Hovins, soprano, gave two pleasing song groups, and the student body, led by Director Leon Bain, presented a delightful program of choral numbers. Dr. E. H. Todd was chairman of the program and awarded the song-prize pennant.

In honor of the parent-teacher delegates who are in Tacoma attending the annual convention, a large reception and musical was given last evening at the Commercial Club assembly rooms. Those assisting with the musical program included Mrs. Eugene H. Emmons, Agnes Lyon, and Sergt. H. L. Perry, Camp Lewis, a general favorite in Tacoma musical circles.

Tuesday evening, May 7, the concert of the St. Cecilia Club, one of the notable musical organizations of the Northwest, was given in the auditorium of the First Methodist Episcopal Church, closing the club's unusually active season, and proving a crowning triumph of their always popular song festivals. Though admission was by invitation only, the concert room and galleries were crowded. The event introduced to Tacoma's musical public Ferdinand Dunkley, a musician of scholarly attainments, who has succeeded R. Festyn Davies as director of the club. The concert soloist was O. T. Wedemeyer, baritone, of Portland, Ore., actively associated with the Portland Opera Association and the Apollo Choral Club of that city. Finest among Mr. Wedemeyer's offerings was Grieg's descriptive "With a Water Lily," delightfully given. Groups of Russian numbers were both happy in selection and admirably interpreted. Adrienne Marcovitch gave both the club and soloist artistic support at the piano. Obligato parts were taken by Mrs. O. C. Whitney, who presided at the large organ. Mrs. James Eyre Macpherson sang the solo parts for the club's choral program which opened with the usual "Invocation to St. Cecilia," and closed with "Only a Song" by Mrs. H. H. A. Beach and "The Dusk Witch" by Paul Ambrose. The audience of guests rose and joined with the soloists and chorus as a finale in singing "America."

At two recent patriotic mass meetings held in Tacoma, at which Governor Lister presided, Corporal L. Donaldson, of Camp Lewis, professional trombone player, was soloist. Corporal Donaldson is solo trombonist in the orchestra of the Camp Lewis Liberty Theatre, having been selected for this position from many players of this difficult instrument.

A large audience of music lovers attended the spring musical festival of the Chehalis Choral Society. The beautiful cantata, "Hiawatha's Wedding Feast," was given, with George Wilber Reed, tenor, of Portland, and E. Hellier-Collens, of Seattle, violinist, as soloists. At the closing concert of the festival, Carmen Frye, Seattle pianist; George Wilber Reed, Mrs. Raymond A. Sullivan, and E. Hellier-Collens, violinist, leading soloists of Portland, appeared. The dramatic cantata "On Shore and Sea," was presented. Ferdinand Dunkley, of Seattle, directed the festival.

Theo Karle, concert tenor, will go to Camp Lewis with the draft quota which leaves May 25. He was notified by the local board to report here, having been held liable for military service a few weeks ago. Mr. Karle is now in the East on a concert tour.

Ethel Mclanders, one of Tacoma's well known pianists and teachers, left recently for a two months' trip to California. She will go to Los Angeles in June for a six weeks' special course at the Cummock School in normal piano work.

Y. M. C. A. Building No. 4, at Camp Lewis, was dedicated May 1 with a delightful program given before an audience that filled to capacity the concert hall. The musical features were arranged by Katherine Rice, of Tacoma. Assisting were Mrs. L. L. Tallman, Mrs. W. D. Tripple, Mrs. W. J. Shedwick and Mrs. J. A. Wolbert. Miss Rice sang a group of songs and Katherine Robinson assisted at the piano.

The dedicatory address was given by Rev. James Crowthers, D. D., of Seattle. A brilliant feature of the program was the playing of Bayne Milne, a harpist of national reputation, who has recently arrived at the camp.

K. K.

#### ITEMS FROM SANTA BARBARA

The final number of the Philharmonic course presented by Mrs. C. E. Herbert, was a violin recital by Mischa Elman. This was Mr. Elman's first recital in Santa Barbara, and he was greeted with tremendous applause. His program began with the concerto in G minor, Vivaldi-Nachez, and closed with the "I Palpiti" of Paganini.

Paul Leyssac gave a recital of French numbers on Monday evening, April 22, at Recreation Center. His program included a reading of "Peer Gynt," the piano accompaniment of Grieg's music played by Harry L. Brainard. Mrs. Walter Carrington sang two groups of songs.

Esther Palliser, soprano; Walter Handel Thorley, pianist, and Leonora Pier, accompanist, gave a benefit concert for aid of needy families of enlisted men early in April at the Potter Theatre.

Cecil Fanning gave a delightful recital at Recreation Center on Friday evening, April 26. His program was a comprehensive one and was greatly enjoyed. H. B. Turpin was at the piano.

Mme. Melba, or Dame Melba, since that is her title since the title of Dame Commander of the British Empire has been bestowed upon her in acknowledgment of the \$370,000 contributed by her toward the winning of the war, is now a resident of Santa Barbara. She is living at the Italian villa of Mrs. William Miller Graham, "Bellosuardo," and expects to be there until July.

A garden party was given at "Villa Reposa" by Mrs. William T. Carrington, on the afternoon of May 1, for the benefit of the peasants of northern Italy. A program was sung by Mrs. Carrington which included Old Italian airs, a group of Debussy songs, songs by Teyn, and Irish-English folksongs.

Frank St. Leger, Mme. Melba's accompanist, was at the piano for Mrs. Carrington. This program was given in the music room in the garden.

At a housewarming given by the Red Cross at its new quarters in connection with Recreation Center, an enjoyable program was furnished by the Clerbois Trio. One of the weekly events is the Sunday evening concert at the Arlington Hotel by this trio. Julia Claussen has recently acknowledged the dedication to her of one of Mr. Clerbois' latest songs, "September," and Leopold Auer has written thanking him for dedicating to him "Evocation," a new composition for the violin.

The closing Wednesday afternoon program for the year was given on May 7 by the Music Study Club. This is a yearly custom for the Music Study Club to offer its talent for the entertainment of the members of the Women's Club.

C. K. D.

#### SAN FRANCISCO CLUB IN REDLANDS

The Chamber Music Society of San Francisco, appearing under the auspices of the College of Fine Arts of the University of Redlands, gave a very delightful and varied program here. Louis Persinger, violinist, and Horace Britt, cellist, appeared as soloists.

The third and fourth of the series of studio recitals given by pupils of Lucia Smith proved of much interest. At one Dean and Elmatha Wattawa presented a program of piano, violin and flute solos, piano duos and two-piano numbers. The last was given by two little girls of nine years. They presented a program of sixteen solos and one duo entirely from memory and gave also a demonstration of scientific memorizing.

The May Spinet Afternoon, the final program of the season, was in charge of Miss Barnhill. It proved a brilliant program given by two young artists from Los Angeles, Mrs. Hess, violinist, and Miss Jameson, pianist.

The April meeting of the Redlands Music Teachers' Association was one of unusual interest in which Redlands' musical problems were discussed.

L. W. S.

#### Music at the Rialto and Rivoli

Musical programs at the Rialto and Rivoli Theatres, New York, this week are: Rialto—"Scheherazade," Rimsky-Korsakoff, as overture, played by the orchestra under the alternate direction of Hugo Riesenfeld and Nat W. Finston. "A Son of the Desert Am I," Phillips, Greek Evans, baritone. Intermezzo from Mascagni's "L'Amico Fritz," orchestra. Organ solo, Arthur Depew. George Crook is at the console during the intermediary performances.

Rivoli—Overture, Ambroise Thomas' "Mignon," with Hugo Riesenfeld and Erno Rapee alternating at the conductor's platform, Paderewski's minuet, two dances of the Luigi Albertieri Ballet School, under the direction of Mr. Albertieri. Winifred Marshall, soprano, "Shadow Song" from "Dinorah," Meyerbeer. Professor Firmin Swinnen and Uda Waldrop are at the organ.

#### Mrs. Doolittle Entertains Oberlin Musical Club

The Oberlin Musical Club of New York, at its last meeting with Maude Tucker Doolittle, 611 West 127th street, New York, enjoyed an interesting evening with Kathryn Kerin, pianist, and Jennie Louise Fink, soprano. The latter sang songs by American composers, including her own arrangement of Elroy Potter's poem, "Intentions," and a number of Jean Lindsay Carlson's (O. C. M. '07) charming contributions. The composer ably accompanied

her own songs, as well as a number of encores. Miss Kerin played a Brahms ballade in D minor, a rhapsody in B minor and three Chopin etudes, with Liszt's "Consolation" in D flat as an encore. Mrs. Bristol, an impersonator, also contributed a few entertaining numbers.

It is considered quite a privilege to appear at these musicals, as Mrs. Doolittle, the president, has succeeded in presenting programs of uniformly high standard, as well as furnishing discriminating and appreciative audiences.

The last meeting of the season will be held on June 11.

#### REVIEW OF NEW MUSIC

#### CURRENT LITERATURE PUBLISHING COMPANY, NEW YORK

César Saerchinger

"International Who's Who in Music and Musical Gazetteer," first edition, 1918, a volume of 861 pages, containing a great quantity of information on matters musical. There are 717 pages of biographical paragraphs, followed by a geographical index giving the names of some of the prominent musicians in foreign countries as well as in the principal cities of the United States, followed by a list of the principal music schools and conservatories in the world, followed by a list of the principal opera houses in the world, then the principal orchestras, the principal choral societies in the United States and Canada, the professional associations of musicians in the United States, the concert managers of the United States and Canada, ending with a brief list of international music publishers. The usefulness of this book will hardly be questioned and it must take its place as a needed addition to works of reference. Naturally a work of such range has a number of mistakes in its first edition. A book containing such an enormous number of dates and facts is never free from inaccuracies of some sort. The reader must learn to exercise faith when he consults such a book and hope that the particulars he seeks are right. On page 286, for instance, Louise Homer is a "contralto" in one place and an "operatic soprano" in another. On page 473 the address of Esther Palliser, who has resided in California for the past six or seven years, is given as London, England. Hamish MacCunn's address is no longer London, as given on page 390, for the Scottish composer has been dead a few years. A. S. Vogt, the Toronto conductor and organist, gets two biographical notices on page 664, the first one being apparently a later version than the second one. On page 739 the one and only music publisher listed for the vast city of London is William Boosey, who happens to be the managing director of Chappell & Co. and who has no connection with the music publishing house of Boosey & Co. The Welsh singing teacher, Clara Novello-Davies, no longer lives in New York, as stated on page 460. The lady's correct address, however, is given on page 853. The violinist, Adolf Wilhelmj, is said on page 690 to be "violin professor at Belfast Conservatory since 1895." The MUSICAL COURIER has a postcard from August Wilhelmj, written in 1905, giving his son Adolf's address as Waterloo Road, Dublin. A little confusion on Irish affairs is excusable, however. Edwin Lemare is rightly called "a noted concert player" on page 368, though his name is conspicuously omitted from the list of English organists on page 738, a list, by the way, containing the names of several organists who are dead.

The address of J. G. Huneker is Brooklyn on page 266 and Philadelphia on page 776. The name of the MUSICAL COURIER is omitted from the list of newspapers for which Mr. Huneker wrote. F. H. Torrington, founder of the Toronto College of Music, is no longer its director, as stated on page 793, for Dr. Torrington is no longer among the living. On the same page, 793, Edward Fisher is given as director of the Toronto Conservatory of Music in spite of the fact that on page 664 the director is said to be Dr. Vogt "since 1913." The latter is correct, as Dr. Fisher has been dead for several years.

Paderewski's debut in Paris was with Lamoureux's orchestra, the composition was Schumann's concerto, the concert hall was not the Erard, as stated on page 471, and the year was 1887, not 1889. Siegfried Ochs is no longer conducting in Germany, as stated on page 727. Frederic d'Erlanger had a German father and an American mother. He went to London when a young man and became a naturalized Britisher. He lives in London. If he is listed as a French composer, why is Moszkowski in the same list? See page 724.

These mistakes may appear to be numerous when collected into one list, but in reality they are extremely few for such a huge mass of data. There are doubtless other inaccuracies which will be corrected in time. Other biographical sketches need extending and bringing up to date. The paragraph on Clarence Lucas, for example, contains nothing that was not published twelve years ago in Grove's Dictionary. A perusal of the same dictionary will hardly cause the reader to list Melba among the singers of France, as is done on page 725. By what conceivable system is Mary Garden listed as a Chicago soprano and Nellie Melba as a Parisian soprano? Such a system requires explanation. Is the French tenor, Frederick Warren, the young man who went to London about fifteen years ago to continue the studies he had begun under the late Frank Baird in Chicago?

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